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“STANDARD”
✂Work on Cutting.✂

FIFTH EDITION

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“STANDARD”
WORK ON CUTTING.

Revised, Enlarged and Improved.

FIFTH EDITION.

A COMPLETE TREATISE
ON THE
ART AND SCIENCE OF GARMENT CUTTING.

PUBLISHED BY
THE JNO. J. MITCHELL CO.
NEW YORK.

1886.

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Entered according to Act of Congress, in the year 1886, by

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In the office of the Librarian of Congress at Washington.

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JOHN POLHEMUS,
Printer and Mfg Stationer,
102 Nassau St., N. Y.

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P R E F A C E .

THE Third Edition of the "Standard" was practically a new System. Its success was so pronounced that a Fourth was necessary almost before the Third was bound.

The Fourth, which was very large, had a rapid and continuous sale, and was soon exhausted.

Our thanks are due, and are hereby given, to our Patrons for their generous appreciation, and we believe that we best show a courteous reciprocity in giving this, the Fifth Edition, more than usual care: in point of fact it has received special attention in every department, and nothing has been omitted to make it more acceptable than either of its predecessors.

Respectfully,

THE JNO. J. MITCHELL CO.

* TABLE OF PROPORTION. *

BREAST	SHOULDER	BLADE	BREAST	SHOULDER	BLADE	BREAST	SHOULDER	BLADE	BREAST	SHOULDER	BLADE
25	18 1/2	15 1/2	33	24 1/2	20 1/2	37	27	23 1/2	41	29 1/2	25 1/2
26	19	16	34	25	21 1/2	38	27 1/2	24	42	30 1/2	26
27	19 1/2	16 1/2				43	30 1/2	26 1/2	47	31 1/2	27 1/2
28	20 1/2	17				44	30 1/2	26 1/2	48	31 3/4	27 1/2
29	21 1/2	17 1/2				45	31	26 3/4			
30	22	18 1/2				46	31 1/2	27			
31	22 1/2	19 1/2	35	25 1/2	21 1/2	39	28 1/2	24 1/2	47	31 1/2	27 1/2
32	23 1/2	20	36	26 1/2	22 1/2	40	29 1/2	25 1/2	48	31 3/4	27 1/2

CUT ON THIS LINE — PRESERVE FOR REFERENCE

THE SUPPLEMENT TO
THE AMERICAN FASHION REVIEW.
FEBRUARY 1886.

KEY TO "STANDARD" SCALE.

A Depth of shoulder seam on back
B 1/2 of Scye depth
C Scye Depth
D Width of top of back
E Point to square shoulder from front of Scye
F Depth of Shoulder on breast

The Scale will give a Draft cut corresponding with the Shoulder and Blade measurements given in the Breast size with the correct allowances.

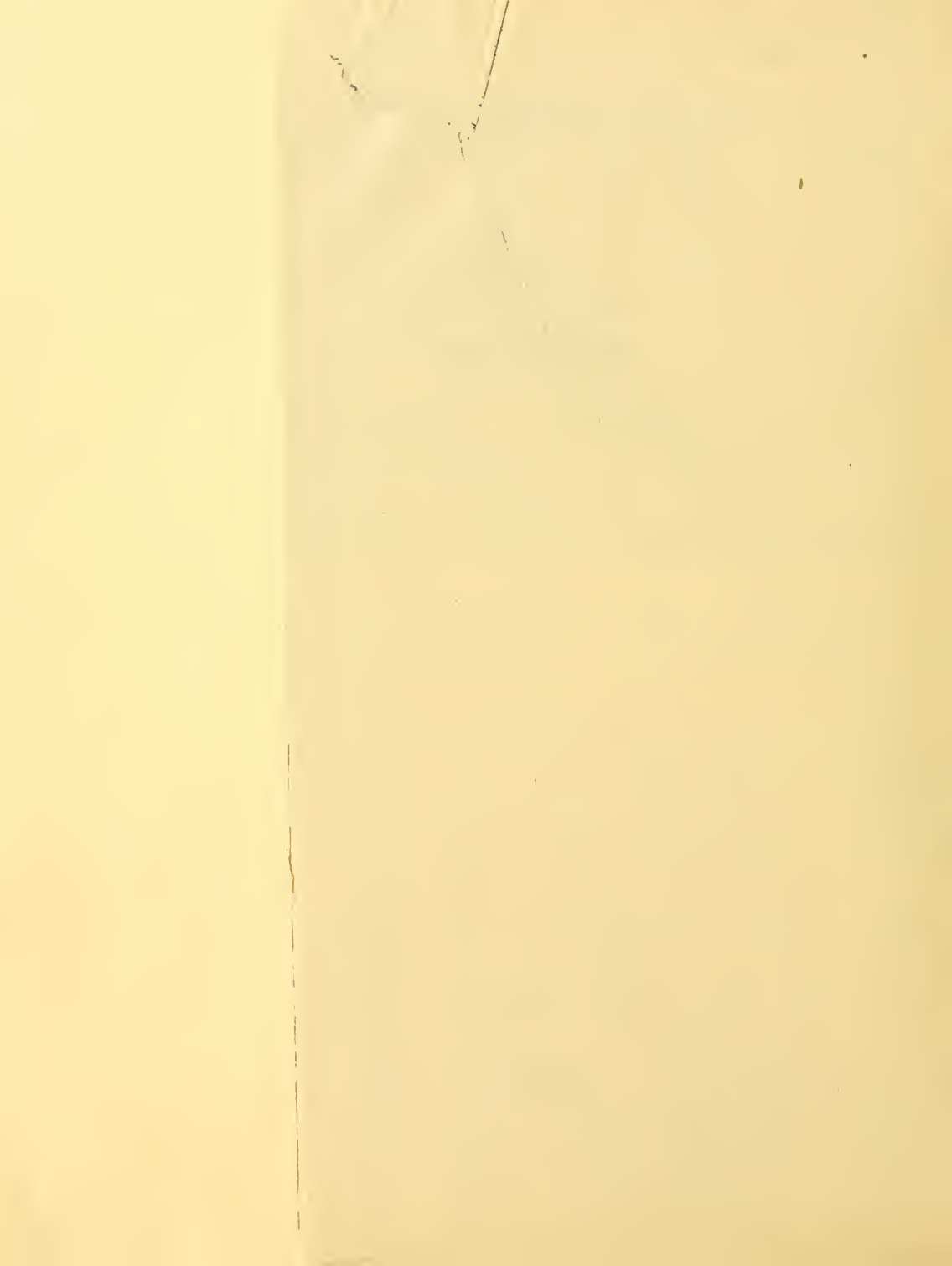
Measurements taken from the top of Scale from the back

S Size of Breast
W Width of back

JNO. J. MITCHELL CO.
DESIGNERS & PUBLISHERS OF
FASHIONS
WORKS ON CUTTING & C.
830 Broadway, NEW YORK

CUT ON THIS LINE — PRESERVE FOR REFERENCE

25 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
26 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
27 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
28 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
29 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
30 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
31 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
32 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
33 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
34 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
35 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
36 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
37 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
38 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
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40 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
41 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
42 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
43 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
44 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
45 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
46 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
47 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS
48 BREAST	F	E	C	S	W	"STANDARD SCALE" JNO. J. MITCHELL CO. NY.	B	A	D	* WIDTHS DEPTHS



INTRODUCTION.

THE Fifth Edition of the "Standard" Work on Cutting is not a reprint of the Fourth. It contains a very large number of improvements: new matter, new cuts, new points. A thousand and one little details are interwoven that make it approximate perfection. As a short measure method it has many advantages over any as yet presented to the trade—nothing can be simpler, nothing more easily learned.

Mainly intended for the Student, it necessarily covers very elementary ground; nevertheless, we feel assured that the most experienced Cutter will be repaid by its careful study.

The method in this Edition has been carefully elaborated, and it will be noticed, on the most cursory comparison, that it has a greater flexibility and allows more freedom for taste than the former Editions.

Although much new matter has been added the price has not been increased.

We would call especial attention to the Illustrated Diagrams on "Measurement of the Form," in which our improved measuring square is aptly displayed.

Simplicity has been kept in view throughout and we believe it has been thoroughly attained.

If this Edition receives the generous and unanimous approval which was freely accorded to the 3d and 4th we shall be amply repaid for the time and expense incurred in its production.

TO TAKE THE MEASURES.

THE illustrations on opposite page represent the measures as taken over the coat, but it is much better to take them over the vest, and all the drafts given for Coats in this Work, except for overcoats, are made by measures so taken.

Place the Square in position, as shown on Figure 1, and bind the ends of short arms together with a rubber band as represented.

Bend the Celluloid band across the back, as shown on Figure 2, and call off the front of scye measure as indicated.

This is the first measure taken

Mark at top of band on back seam; hold square firmly with right hand, and, with the left, carry the tape attached in front of scye to nape of neck, and call off the first over measure.

This is the second measure.

Now, curve tape to scye level, as marked on back seam of celluloid band, and call off the second over measure.

This is the third measure.

Remove the Square;

Mark at nape of neck for top of back; to locate this point, decide on where the top of collar should be and make the mark one inch lower;

Mark at natural waist;

Measure from top of back to scye level, thence to natural waist, thence to fashionable waist and thence to full length required.

These are the fourth, fifth, sixth and seventh measures taken.

Take sleeve lengths to elbow and hand. [The width of back is not taken, as it is not a size but a matter of style.]

Take breast and waist measures.

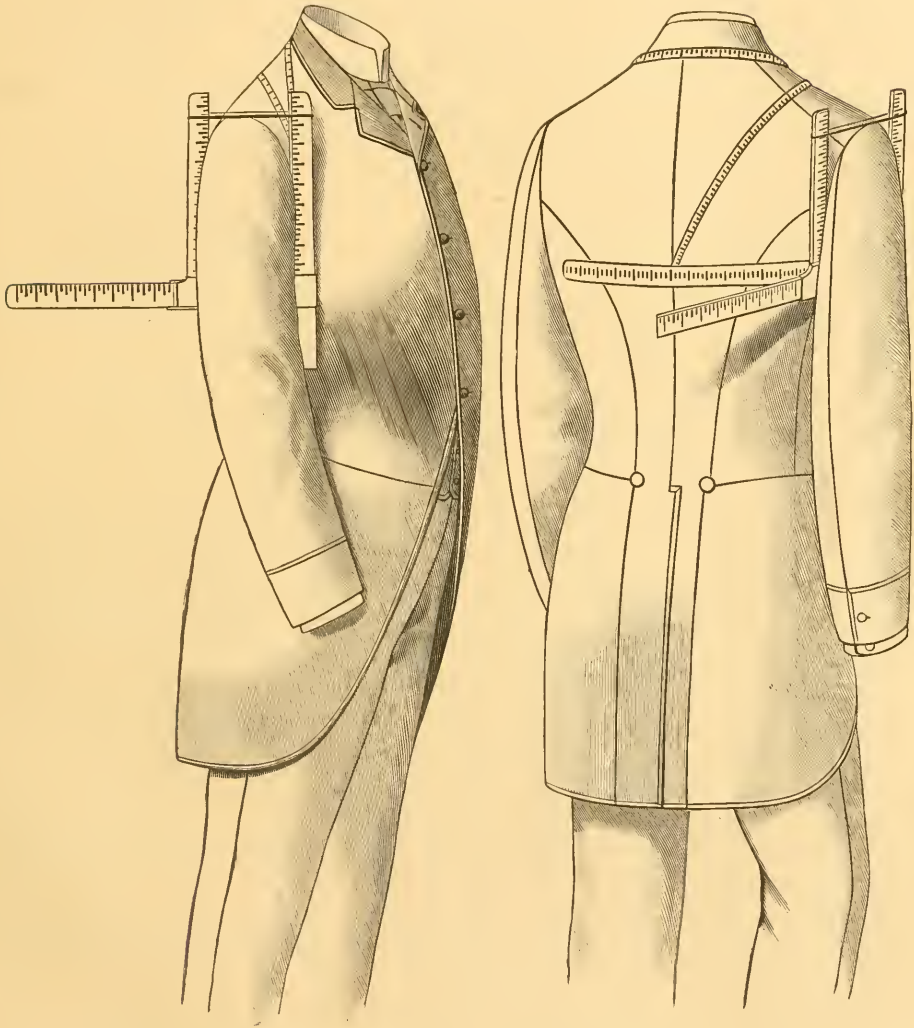
The measures, for convenience in drafting, should be arranged as follows:

Depth of scye,	Front of scye,	Elbow,	Breast,
Nat. waist,	First over,	Length of sleeve,	Waist.
Fash. waist,	Second over,		
Full length,			

The first, second and third measures are taken fairly close. The tape should not be drawn tightly.

THE INDENTATION.

This is a measure taken to balance the back skirt. It is thoroughly explained in a chapter devoted to that purpose.



THE FRAMEWORK.

PLATE 1.

MEASURES AS TAKEN ON THE VEST.

$8\frac{1}{2}$ depth of scye,	11 front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$11\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{2}$ fash. waist,	17 second over,	

TO these measures add as follows :

To depth of scye 1 inch ; to front of scye $1\frac{1}{2}$ inch ; to first over 1 inch and to second over $\frac{3}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS :

$9\frac{1}{2}$ depth of scye,	$12\frac{1}{2}$ front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$12\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{2}$ fash. waist,	$17\frac{3}{4}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O V ; O to C is depth of scye, $9\frac{1}{2}$; B is half-way between O and C ; O to K is natural waist, $16\frac{1}{2}$; O to V is fashionable waist, $18\frac{1}{2}$; O to D is $\frac{1}{3}$ breast and $\frac{1}{2}$ inch, $2\frac{3}{4}$ inches ; Square out from B C K and V.

C to W is $\frac{1}{3}$ breast and $1\frac{1}{4}$ inch, that is $7\frac{1}{4}$ inches. This width is, within reasonable limits, purely a matter of style ; the third breast and $1\frac{1}{4}$ inch give proper width at present.

For over erect figures the width should be rather less and for stooping or heavy shoulders rather more than this proportion gives.

C to F is front of scye measure, $12\frac{3}{4}$; C to S is half breast and $\frac{5}{8}$ inch ; S to T is $2\frac{1}{4}$ inches ; Square down from T and up from F and W.

The distance from C to F is $12\frac{1}{2}$; now take $\frac{1}{4}$ inch less, that is $12\frac{1}{4}$, and place this amount at B with the angle of square touching breast line, as at E, and square up by the other arm as to H.

F to H is first over measure, $12\frac{3}{4}$; H to 2 is width of back ; Draw a line from H to T ; H to I is $\frac{1}{3}$ breast ; F to G is second over, $17\frac{3}{4}$; sweep from G by F ; K to L is $\frac{1}{3}$ breast, $2\frac{1}{4}$ inches ; L to M is $1\frac{3}{4}$ inch ;

Apply half waist measure from K to L and from M to N adding $\frac{3}{4}$ inch.

N to P is $3\frac{1}{4}$ inches for a three or four button cutaway ; for a D. B. frock it should be 1 inch less.

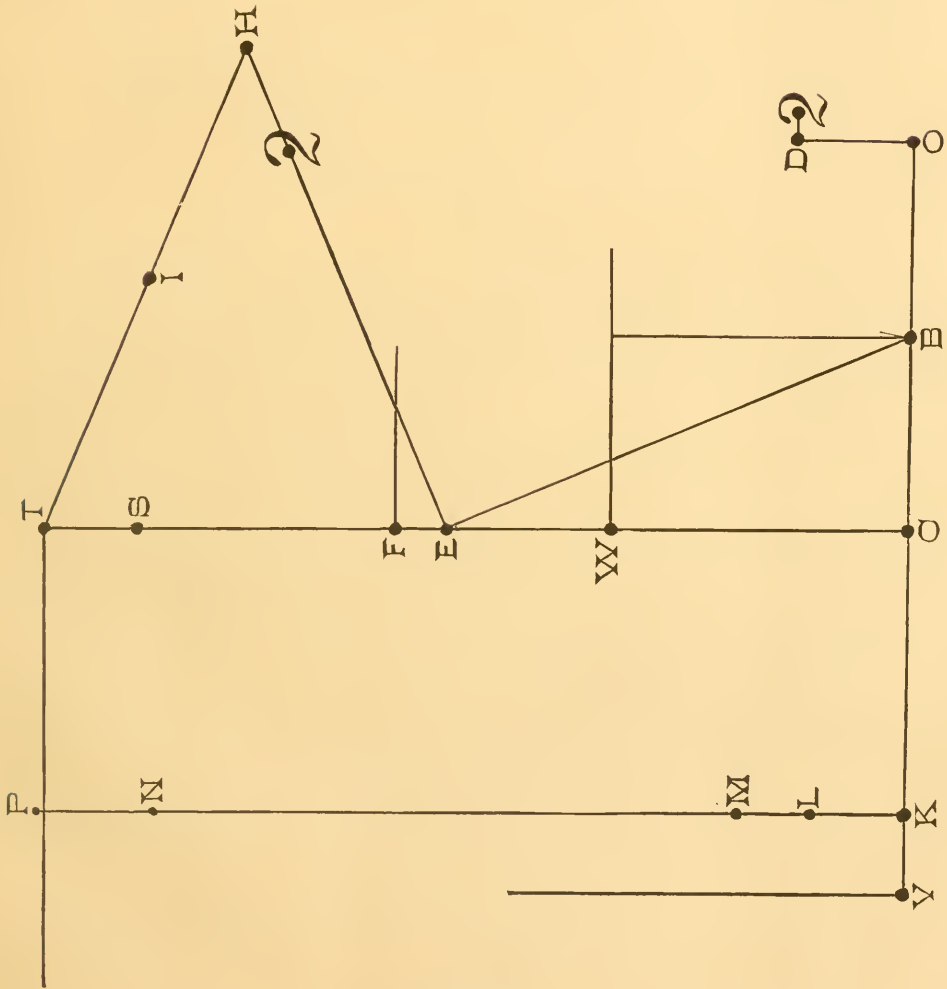
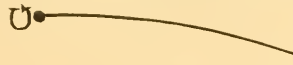


PLATE 1.

FOUR-BUTTON CUTAWAY.

PLATE 2.

MEASURES AS TAKEN ON THE VEST.

$8\frac{1}{2}$ depth of scye,	11 front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$11\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{2}$ fash. waist,	17 second over,	

TO those measures add as follows :

To depth of scye 1 inch; to front of scye $1\frac{1}{2}$ inch; to first over 1 inch, and to second over $\frac{3}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS :

$9\frac{1}{2}$ depth of scye,	$12\frac{1}{2}$ front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$12\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{2}$ fast. waist.	$17\frac{3}{4}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O V ;

O to C is depth of scye, $9\frac{1}{2}$; B is half-way between O and C; O to K is natural waist, $16\frac{1}{2}$; O to V is fashionable waist, $18\frac{1}{2}$; O to D is $\frac{1}{2}$ breast and $\frac{1}{2}$ inch, $2\frac{3}{4}$ inches, and D to 2 is $\frac{5}{8}$ inch; square out from B C K and V; C to W is $\frac{1}{2}$ breast and $1\frac{1}{4}$ inch, that is $7\frac{1}{4}$ inches; C to F is front of scye measure, $12\frac{1}{2}$; C to S is half breast and $\frac{5}{8}$ inch; S to T is $2\frac{1}{4}$ inches; T to A is one inch; square down from T and up from F and W.

Take $\frac{1}{4}$ inch less than front of scye measure; place this amount, $12\frac{1}{4}$, at B with the angle of square touching breast line, as at E, and square up by the other arm as to H. F to H is first over measure, $12\frac{3}{4}$; H to 2 is width of top of back; draw a line from H to T; H to I is $\frac{1}{2}$ breast; F to G is second over, $17\frac{3}{4}$; sweep from G by F; K to L is $\frac{1}{2}$ breast, $2\frac{1}{4}$ inches; L to M is $1\frac{3}{4}$ inches. Apply half waist measure from K to L, from M to N adding $\frac{3}{4}$ inch, and from N to P is $4\frac{1}{2}$ inches. Shape back as represented. [The width of back scye is a matter of style. On this Draft the shoulder seam is $1\frac{1}{2}$ inches above the notch and the sideseam commences $1\frac{1}{4}$ below.] Square across at top of sideseam; shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and running through M; get length to Y by sideseam of back; shape bottom of sidebody to U; shape scye to center.

Shape under-arm cut, taking out $\frac{3}{4}$ inch from R to R. The width of sidebody is a matter of taste. On this draft the width from M to R is $\frac{1}{4}$ breast, $4\frac{1}{2}$ inches, and from C $\frac{1}{2}$ inch more than half breast on Division of Halves: that is, $9\frac{1}{2}$ inches. Cut out the back. Place 2 of the back on point 2 of forepart. Pivot at 2 and swing up or down until point C of back touches the sweep, as at 3.

Shape gorge, raising for a short roll, $\frac{3}{8}$ inch above I; shape shoulder, reducing at scye, $\frac{1}{2}$ inch; shape scye as represented; from 2 to 1 is $\frac{1}{4}$ breast, $4\frac{1}{2}$ inches; sweep from Y by 1 inch back of shoulder point; draw line from U to junction of sweep and the line squared down from T as to 4.

Take out a small V at 1; shape top of lapel, making it, say, $1\frac{1}{4}$ inches wide, and shape front through A, following line A P to opposite lower button, from which point cut it away according to taste or style.

On this draft the roll is $3\frac{1}{2}$ inches deep and the buttons are $3\frac{1}{4}$ inches apart.

This completes the Draft.

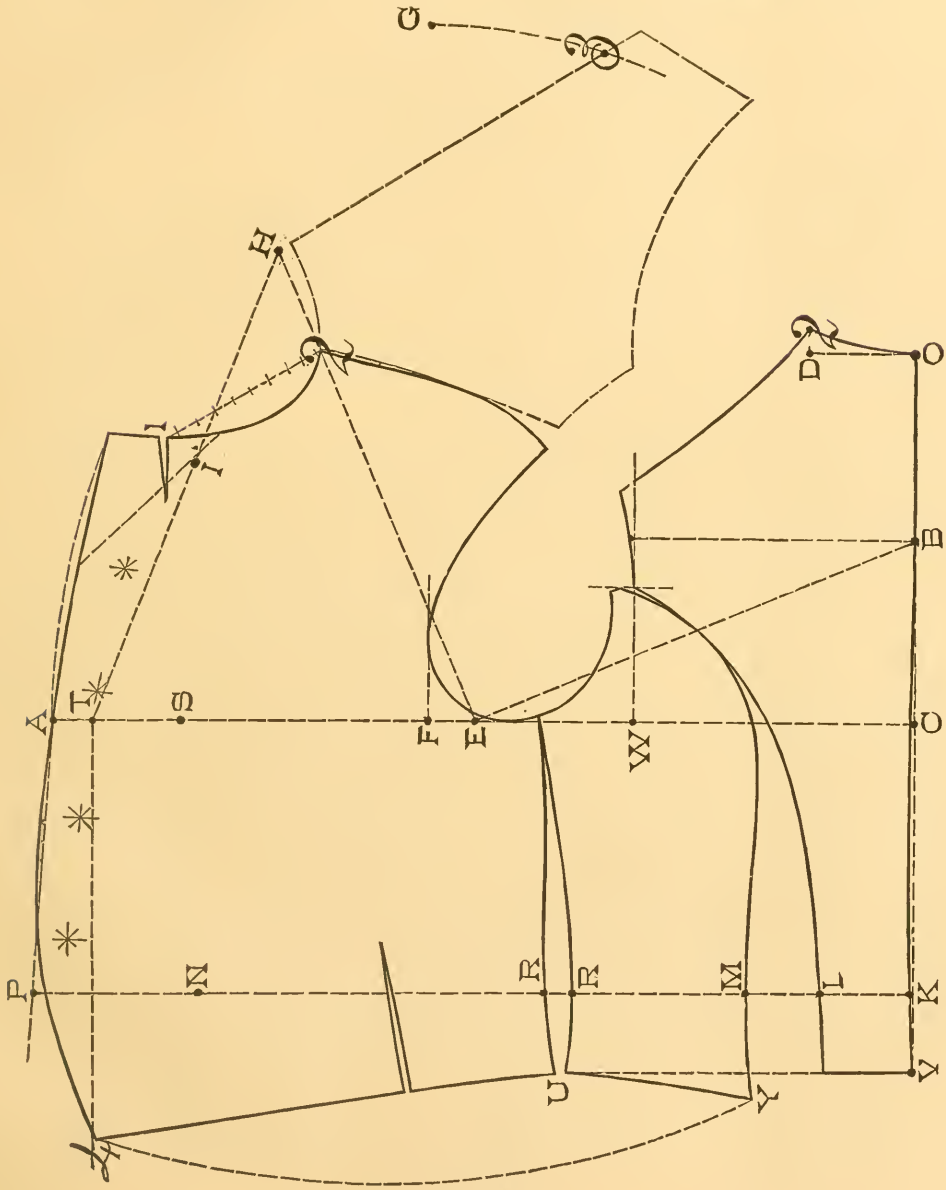


PLATE 2.

DOUBLE-BREASTED FROCK.

PLATE 3.

MEASURES AS TAKEN OVER THE VEST.

$8\frac{1}{2}$ depth of scye,	11 front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$11\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{2}$ fash. waist,	17 second over,	

TO these measures add as follows:

To depth of scye 1 inch, to front of scye $1\frac{1}{2}$ inch, to first over 1 inch and to second over $\frac{3}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS:

$9\frac{1}{2}$ depth of scye,	$12\frac{1}{2}$ front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$12\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{2}$ fash. waist,	$17\frac{3}{4}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O V;

O to C is depth of scye, $9\frac{1}{2}$; B is half-way between O and C; O to K is natural waist, $16\frac{1}{2}$; O to V is fashionable waist, $18\frac{1}{2}$; O to D is $\frac{1}{8}$ breast and $\frac{1}{2}$ inch, $2\frac{3}{4}$, and D to 2 is $\frac{5}{8}$ inch; Square out from B C K and V;

C to W is $\frac{1}{3}$ breast and $1\frac{1}{4}$ inch, that is, $7\frac{1}{4}$ inches; C to F is front of scye measure, $12\frac{1}{2}$; C to S is half breast and $\frac{5}{8}$ inch; S to T is $2\frac{1}{4}$ inches; Square down from T and up from F and W.

Take $\frac{1}{4}$ inch less than front of scye measure, place this amount, $12\frac{3}{4}$, at B with the angle of square touching breast line, as at E, and square up by the other arm as to H

F to H is first over measure, $12\frac{3}{4}$; H to 2 is width of top of back; Draw a line from H to T; H to I is $\frac{1}{3}$ breast; F to G is second over, $17\frac{3}{4}$; Sweep from G by F; K to L is $\frac{1}{3}$ breast, $2\frac{1}{4}$ inches; L to M is $1\frac{3}{4}$ inch.

Apply half waist measure from K to L and from M to N, adding $\frac{3}{4}$ inch for under-arm cut. From N to P is $2\frac{1}{4}$ inches; Shape back as represented; Square across at top of sideseam;

Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and running through M; Get length to Y by sideseam of back; Shape bottom of sidebody to U; Shape scye to center; Shape under-arm cut, taking out $\frac{3}{4}$ inch from R to R; Cut out the back;

Place 2 of the back on point 2 of the forepart, pivot at 2 and swing up or down until point C of back touches the sweep, as at 3;

Shape gorge, raising for a short roll $\frac{3}{4}$ inch above I; Shape shoulder, reducing at scye $\frac{1}{2}$ inch; Shape scye as represented; From 2 to 1 is $\frac{1}{4}$ breast, $4\frac{1}{2}$ inches; Sweep from Y by 1 inch back of shoulder point;

Draw a line from U to junction of sweep and the line squared down from T as to 4; From 1 to A is $1\frac{3}{4}$ inch; Shape seam edge of lapel; Make lapel $2\frac{1}{4}$ inches wide at top, $2\frac{3}{4}$ at breast and $2\frac{1}{4}$ at waist; Shape bottom, shortening $\frac{1}{2}$ inch as at 4.

In spacing buttons they may be placed at even distances apart, or the two upper may be from 1 to $1\frac{1}{2}$ inch farther separated than the others, so as to give a longer turn.

The button line is 2 inches back from T and $1\frac{1}{2}$ inch back from front of forepart at waist. Take out a small V in front of hip. This completes the Draft.

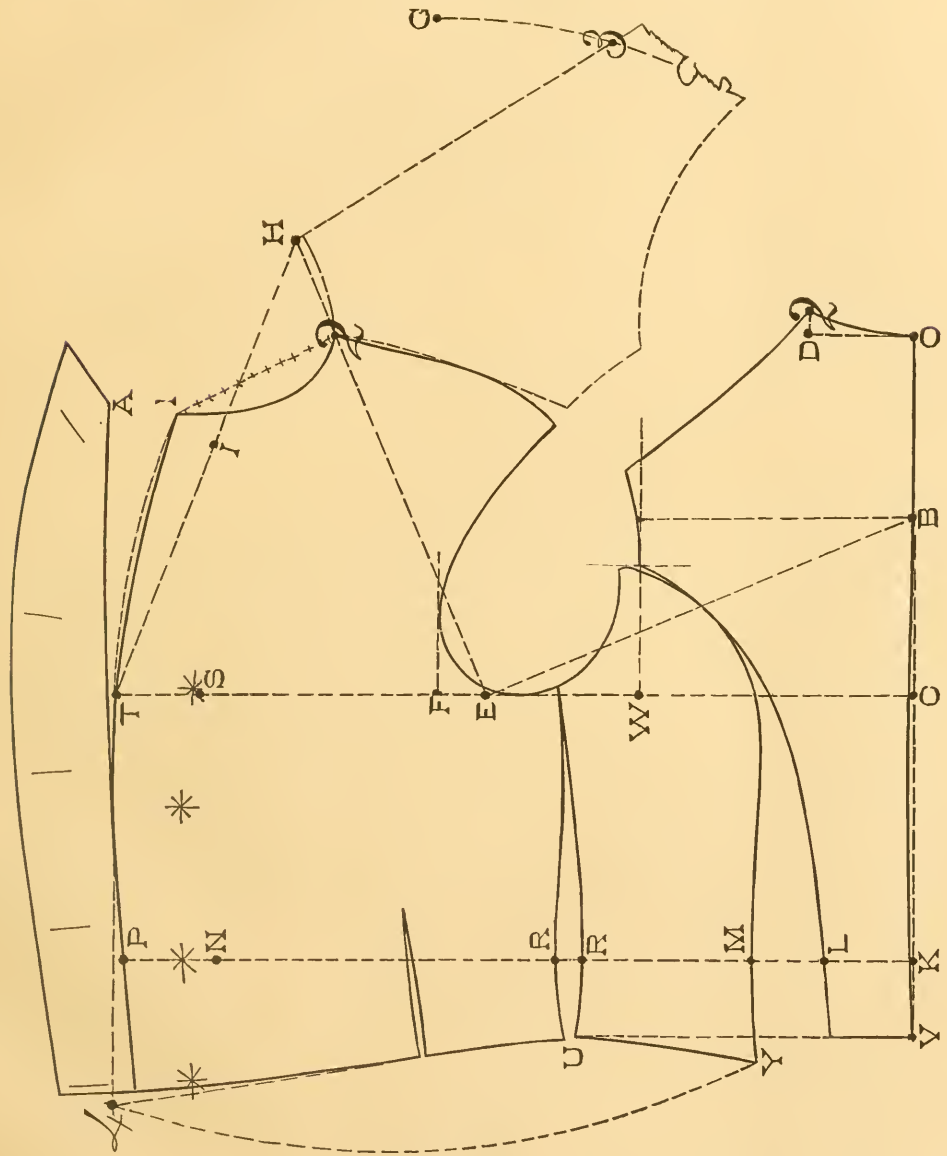


PLATE 3.

ONE-BUTTON CUTAWAY.

PLATE 4.

MEASURES AS TAKEN OVER THE VEST.

8 depth of scye,	11 front of scye,	36 breast,
17 nat. waist,	11½ first over,	32 waist.
18½ fash. waist,	17½ second over,	

[These measures are for a short necked, high shouldered figure.]

TO these measures add as follows :

To depth of scye 1 inch ; to front of scye 1½ inch ; to first over 1 inch and to second over ¾ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED
IN DRAFTING, ARE NOW AS FOLLOWS :

9 depth of scye,	12½ front of scye,	36 breast,
17 nat. waist,	12¼ first over,	32 waist.
18½ fash. waist,	18 second over,	

TO DRAFT.

Commence by squaring lines O D and O V ;

O to C is depth of scye, 9 ; B is half-way between O and C ; O to K is natural waist, 17 ; O to V is fashionable waist, 18½ ; O to D is ½ breast and ½ inch, 2¾, and D to 2 is ⅝ inch ; Square out from B C K and V. C to W is ½ breast and 1½ inch, that is 7¼ inches ; C to F is front of scye measure, 12½ ; C to S is half breast and ⅝ inch ; S to T is 2¼ inches ; Square down from T and up from F and W.

Take ¼ inch less than front of scye measure, place this amount, 12¼, at B with the angle of square touching breast line, as at E, and square up by the other arm as to H.

F to H is first over, 12¼ ; H to 2 is width of top of back ; Draw a line from H to T ; H to I is ½ breast ; F to G is second over, 18 ; Sweep from G by F ; K to L is ½ breast, 2¼ inches ; L to M is 1¾ inch ;

Apply half waist measure from K to L, and from M to N adding ¾ inch ;

From N to P is 2¼ inches ; Shape back as represented ; Square across at top of sideseam ;

Shape sideseam of sidebody reducing ¼ inch at top, ½ inch at blade, and running through M ; Get length to Y by sideseam of back ; Shape bottom of sidebody to U ; Shape scye to center ; Shape under-arm cut, taking out ¾ inch from R to R ; Cut out the back ;

Place 2 of the back on point 2 of the forepart ; pivot at 2 and swing up or down until point C of back touches the sweep as at 3 ;

Shape gorge, raising for a short roll ¾ inch ; Shape shoulder, reducing at scye ½ inch ; Shape scye as represented ; From 2 to 1 is ¼ breast, 4½ inches ; Sweep from Y by 1 inch back of shoulder point.

Draw a line from U to junction of sweep and the line squared down from T as to 4 ; take out a small V at I ; shape top of lapel, making it, say, 1¼ inch wide and shape front through A, cutting it away through P or according to style. On this draft the roll is 3¾ inches deep.

This completes the Draft.

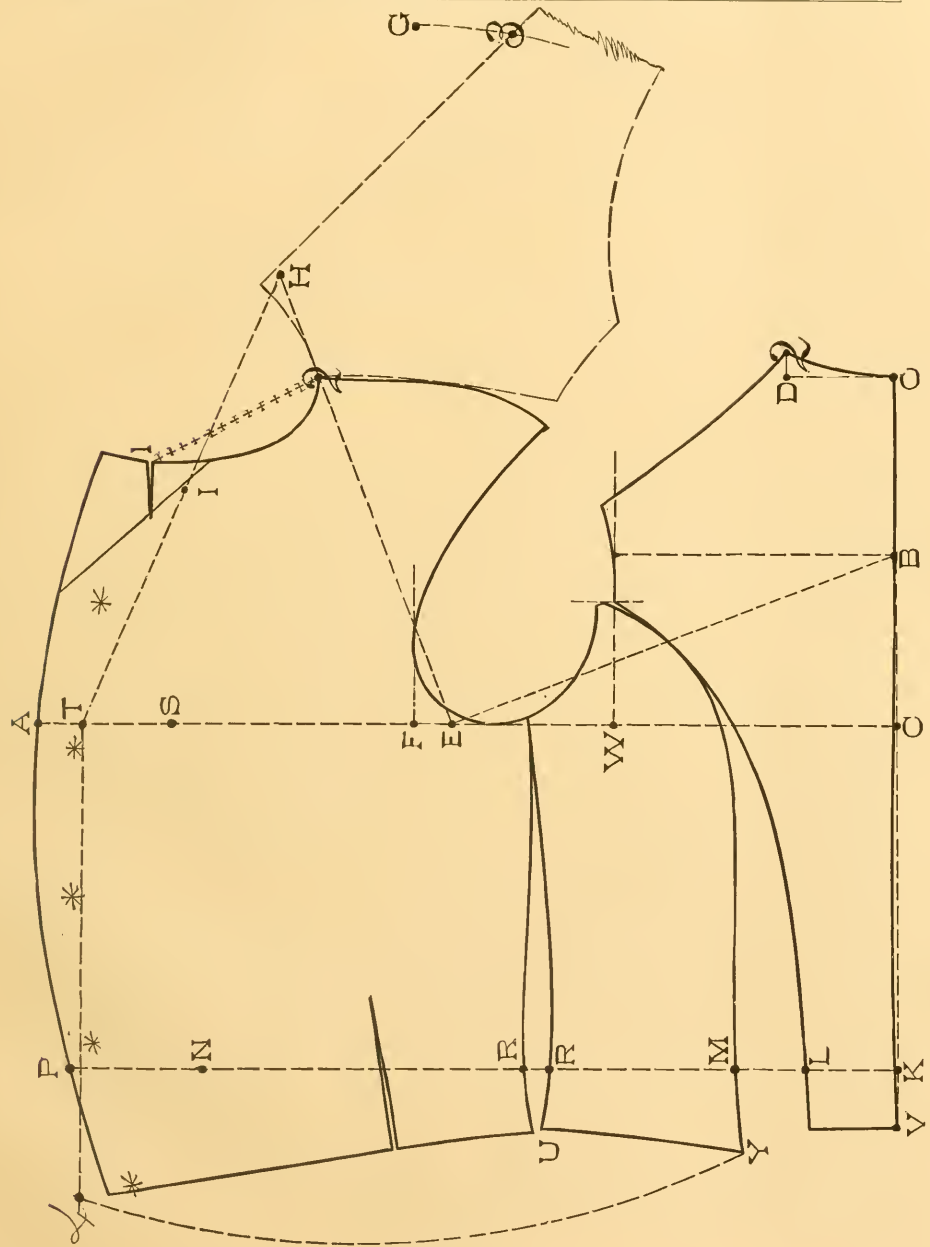


PLATE 4.

FULL-DRESS COAT.

PLATE 5.

MEASURES AS TAKEN OVER THE VEST.

$8\frac{1}{2}$ depth of scye,	11 front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$11\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{4}$ fash. waist,	17 second over,	

TO these measures add as follows :

To depth of scye 1 inch ; to front of scye $1\frac{1}{2}$ inch ; to first over 1 inch and to second over $\frac{3}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS :

$9\frac{1}{2}$ depth of scye,	$12\frac{1}{2}$ front of scye,	36 breast,
$16\frac{1}{2}$ nat. waist,	$12\frac{3}{4}$ first over,	32 waist.
$18\frac{1}{4}$ fash. waist,	$17\frac{3}{4}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O V ;

O to C is depth of scye, $9\frac{1}{2}$; B is half-way between O and C ; O to K is natural waist, $16\frac{1}{2}$; O to V is fashionable waist, $18\frac{1}{4}$; O to D is $\frac{1}{3}$ breast and $\frac{1}{2}$ inch, $2\frac{3}{4}$, and D to 2 is $\frac{5}{8}$ inch ; Square out from B C K and V ; C to W is $\frac{1}{3}$ breast and $1\frac{1}{4}$ inch, that is $7\frac{1}{4}$ inches ; C to F is front of scye measure, $12\frac{1}{2}$; C to S is half breast and $\frac{5}{8}$ inch ; S to T is $2\frac{1}{4}$ inches ; Square down from T and up from F and W.

Take $\frac{1}{4}$ inch less than front of scye measure, place this amount, $12\frac{1}{4}$, at B with the angle of square tonching breast line, as at E, and square up by the other arm as to H.

F to H is first over measure, $12\frac{3}{4}$; H to 2 is width of top of back ; Draw a line from H to T ; H to I is $\frac{1}{3}$ breast ; F to G is second over, $17\frac{3}{4}$; Sweep from G by F ; K to L is $\frac{1}{3}$ breast, less $\frac{1}{2}$ inch, $1\frac{3}{4}$ inch ; L to M is 2 inches for Dress Coats.

Apply half waist measure from K to L and from M to N, adding $\frac{3}{4}$ inch ; From N to P is $2\frac{1}{4}$ inches. Shape back as represented, making the back scye considerably narrower than for other styles. $1\frac{1}{4}$ inch above and 1 below the notch (line B) is about right. Square across at top of sideseam ; Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top $\frac{1}{3}$ inch at blade and running through M ; Get length to Y by sideseam of back ; Shape bottom of sidebody to U ; Shape scye to center ; Shape under-arm cut, taking out $\frac{3}{4}$ inch from R to R ; Cut out the back.

Place 2 of the back on point 2 of the forepart, pivot at 2 and swing up or down until point C of back touches the sweep as at 3 ;

Shape gorge, raising $\frac{1}{4}$ inch or less above I ; Shape scye as represented ; From 2 to 1 is $\frac{1}{4}$ breast, $4\frac{1}{2}$ inches ; Sweep from Y by 1 inch back of shoulder point ;

Draw a line from U to junction of sweep and the line squared down from T, as to 4 ; Shape front as for a double-breasted frock, commencing at 1 and curving through T and P to waistseam, as per double dotted line ; Point A is made 1 inch from the dotted line at the depth of roll wanted ; Draw crease line from $\frac{1}{4}$ inch in front of 2 to A as represented ; Shape front of lapel from A down, cutting it away about the same as for a Four-Button Cutaway ; Shape inside edge of lapel, commencing at T and making it $1\frac{1}{2}$ inch wide at waistseam ; continue from T upwards on a slight curve ; Reduce gorge from 1 as much as necessary to give a nice roll and reshape to seam edge of lapel, striking it half-way between T and P ; Get length to 2 and complete lapel, making it, say, $1\frac{3}{4}$ inch wide at top ; the width at T is $2\frac{1}{4}$ inches.

A small "V" may be taken out of gorge for full breasted men.

Space lapel for 5 buttons and finish as represented.

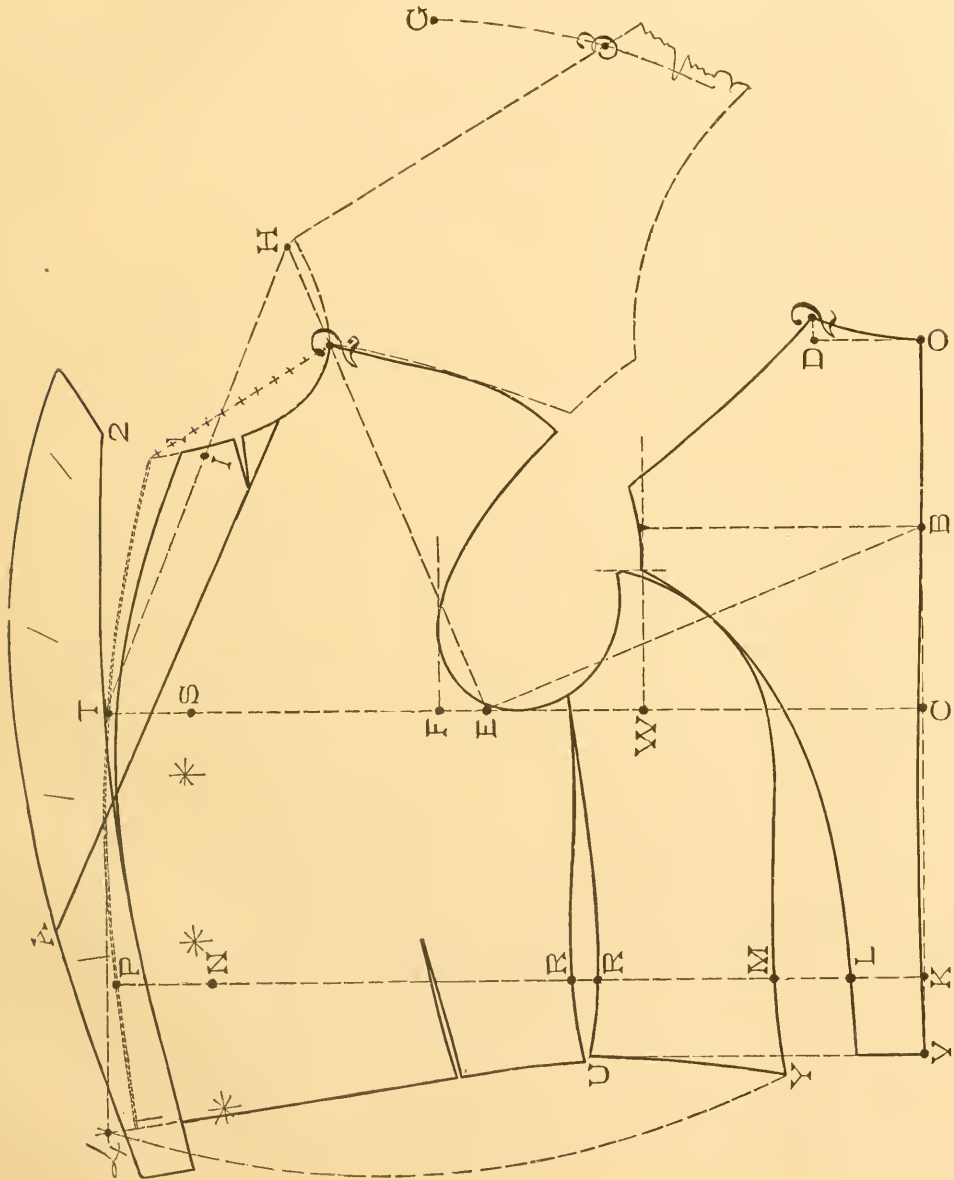


PLATE 5.

FROCK FOR CORPULENT FIGURE.

PLATE 6.

MEASURES AS TAKEN OVER THE VEST.

$9\frac{1}{2}$ depth of scye,	$12\frac{3}{4}$ front of scye,	43 breast,
18 nat. waist,	$13\frac{1}{2}$ first over,	46 waist.
$19\frac{3}{4}$ fash. waist,	$19\frac{3}{4}$ second over,	

TO these measures add as follows :

To depth of scye 1 inch; to front of scye $1\frac{1}{2}$ inch; to first over 1 inch and to second over $\frac{3}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN
DRAFTING, ARE NOW AS FOLLOWS:

$10\frac{1}{2}$ depth of scye,	$14\frac{1}{4}$ front of scye,	43 breast,
18 nat. waist,	$14\frac{1}{2}$ first over,	46 waist.
$19\frac{3}{4}$ fash. waist,	$20\frac{1}{2}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O V; O to C is depth of scye, $10\frac{1}{2}$; B is half-way between O and C; O to K is natural waist, 18; O to V is fashionable waist, $19\frac{3}{4}$; O to D is $\frac{1}{2}$ breast and $\frac{1}{2}$ inch, and D to 2 is $\frac{5}{8}$ inch; Square out from B C K and V; C to W is $\frac{1}{3}$ breast and $1\frac{1}{4}$ inch, that is $8\frac{3}{8}$ inches; C to F is front of scye measure, $14\frac{1}{4}$; C to S is $\frac{1}{2}$ breast and $\frac{5}{8}$ inch; S to T is $2\frac{1}{4}$ inches; Square down from T and up from F and W.

Take $\frac{1}{4}$ inch less than front of scye measure, place this amount, 14, at B with the angle of square touching breast line, as at E, and square up by the other arm as to H. F to H is first over measure, $14\frac{1}{2}$; H to 2 is width of top of back; Draw a line from H to T; H to I is $\frac{1}{3}$ breast; F to G is second over, $20\frac{1}{2}$; Sweep from G by F; K to L is $\frac{1}{3}$ breast; L to M is $1\frac{3}{4}$ inch. Apply half waist measure from K to L and from M to N, adding $\frac{3}{8}$ inch. From N to P is $2\frac{1}{4}$ inches; Shape back as represented; Square across at top of sideseam.

Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and running through M; Get length to Y by sideseam of back; Shape bottom of sidebody to U; Shape scye to center; Shape under-arm cut, taking out $\frac{3}{4}$ inch from R to R; Cut out the back. Place 2 of the back on point 2 of the forepart, pivot at 2 and swing up or down until point C of back touches the sweep, as at 3.

Shape gorge, raising for a short roll $\frac{3}{8}$ inch above 1; Shape shoulder, reducing at scye $\frac{1}{2}$ inch; Shape scye as represented; From 2 to 1 is $\frac{1}{4}$ breast on Division of Fourths; Sweep from Y by 1 inch back of shoulder point.

Draw a line from U to junction of sweep, and the line squared down from T as to 4; Shape front from 1 through T and P to 2. Shape seam edge of lapel, making space at 1 one inch and at 2 a half inch; Make lapel $2\frac{3}{8}$ inches wide at top, 3 inches at breast and $2\frac{3}{8}$ at waist; Shape waistseam, dropping $\frac{1}{2}$ inch below the line at the front V and shortening $\frac{1}{2}$ inch as at 4; Make front V $\frac{1}{2}$ inch wide. The other V is required only when extra spring is needed over hips. For the Cutaway shown by crossed lines add, from T to A 2 inches, and finish as represented. This completes the Draft.

CLERICAL COAT.

◆◆◆◆◆
PLATE 7.

MEASURES AS TAKEN ON THE VEST.

9 $\frac{1}{4}$ depth of scye,	10 $\frac{1}{2}$ front of scye,	36 breast,
17 $\frac{1}{2}$ nat. waist,	12 $\frac{1}{4}$ first over,	32 waist.
19 fash. waist,	16 $\frac{2}{5}$ second over,	

[These measures are for a long necked, sloping shouldered figure.]

TO these measures add as follows :

To depth of scye 1 inch ; to front of scye 1 $\frac{1}{2}$ inch ; to first over 1 inch and to second over $\frac{3}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN
DRAFTING, ARE NOW AS FOLLOWS :

10 $\frac{1}{4}$ depth of scye,	12 front of scye,	36 breast,
17 $\frac{1}{2}$ nat. waist,	13 $\frac{1}{4}$ first over,	32 waist.
19 fash. waist,	17 $\frac{2}{5}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O V ;

O to C is depth of scye, 10 $\frac{1}{4}$; B is half-way between O and C ; O to K is natural waist, 17 $\frac{1}{2}$; O to V is fashionable waist, 19 ; O to D is $\frac{1}{5}$ breast and $\frac{1}{2}$ inch, 2 $\frac{3}{4}$ inches, and D to 2 is $\frac{5}{8}$ inch ; Square out from B C K and V ; C to W is $\frac{1}{3}$ breast and 1 $\frac{1}{4}$ inch, that is 7 $\frac{1}{4}$ inches ; C to F is front of scye measure, 12 inches ; C to S is $\frac{1}{2}$ breast and $\frac{5}{8}$ inch ; S to T is 2 $\frac{1}{4}$ inches ; T to A is 1 inch ; Square down from T and up from F and W. Take $\frac{1}{4}$ inch less than front of scye measure, place this amount, 11 $\frac{3}{4}$, at B with the angle of square touching breast line, as at E, and square up by the other arm as to H. F to H is first over measure, 13 $\frac{1}{4}$; H to 2 is width of top of back ; Draw a line from H to T ; H to I is $\frac{1}{3}$ breast ; F to G is second over, 17 $\frac{2}{5}$; Sweep from G by F ; K to L is $\frac{1}{3}$ breast, 2 $\frac{1}{4}$ inches ; L to M is 1 $\frac{3}{4}$ inch ; Apply half waist measure from K to L, from M to N, adding $\frac{3}{4}$ inch, and from N to P is 3 $\frac{1}{4}$ inches. Shape back as represented ; Square across at top of sideseam. Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and running through M ; Get length to Y by sideseam of back ; Shape bottom of sidebody to U ; Shape scye to center ; Shape under-arm cut, taking out $\frac{3}{4}$ inch from R to R ; Cut out the back.

Place 2 of the back on point 2 of the forepart, pivot at 2 and swing up or down until point C of back touches the sweep, as at 3. Shape gorge from 2 through point I ; From 2 to 1 is $\frac{1}{4}$ breast, 4 $\frac{1}{2}$ inches ; Shape shoulder, reducing at shoulder $\frac{1}{2}$ inch ; Shape scye as represented ; Sweep from Y by 1 inch back of shoulder point ; Draw a line from U to junction of sweep, and the line squared down from T, as to 4. Make top of lapel 1 inch wide, and shape front through A and P to waist. Space buttons. This completes the Draft.

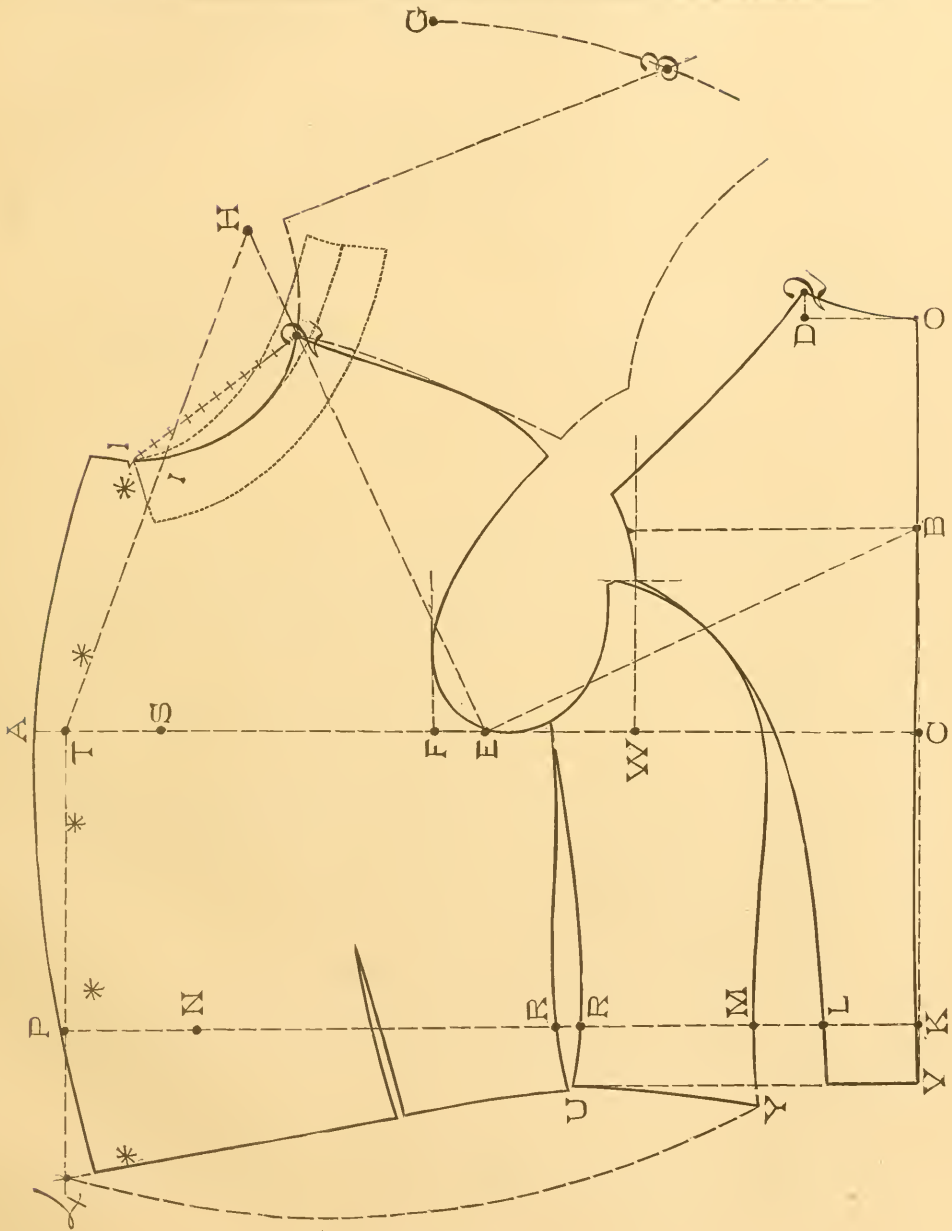


PLATE 7.

STRAIGHT-FRONT SACK.

PLATE 8.

MEASURES AS TAKEN OVER THE VEST.

8½ depth of scye,	11 front of scye,	36 breast.
16½ nat. waist,	11¾ first over,	
29 full length,	17 second over,	

TO these measures add as follows :

To depth of scye 1 inch ; to front of scye 1½ inch ; to first over 1 inch and to second over ¾ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED
IN DRAFTING, ARE NOW AS FOLLOWS :

9½ depth of scye,	12½ front of scye,	36 breast.
16½ nat. waist,	12¾ first over,	
29 full length,	17¾ second over,	

TO DRAFT.

Commence by squaring lines O D and O V ;

O to C is depth of scye ; B is half-way between O and C ; O to K is natural waist ; O to V is full length ; O to D is ½ breast and D to 2 is ⅝ inch ; Square out from B C K and V ; O to U is 30 inches for all sizes ; square across from U ; C to W is ½ breast and 1¼ inch, that is 7¼ inches ; C to F is front of scye measure, 12½ ; C to S is half breast and ⅝ inch ; S to T is 2¼ inches ; T to A is 1 inch ; Square down from T and up from F and W.

Take ¼ inch less than front of scye measure, place this amount at B with the angle of square touching breast line, as at E, and square up by the other arm as to H.

F to H is first over measure, 12¾ ; H to 2 is width of top of back ; Draw a line from H to T ; H to I is ½ breast ; F to G is second over, 17¾ ; Sweep from G by F ; K to L is ½ breast ; square down from L ; L to M is 1½ inch and P to R is ¼ breast.

Shape back, raising shoulder seam 1½ inch, more or less above notch, commencing sideseam ½ breast, more or less, above breast line and curving it gracefully through L to P ; hollow at K ½ inch.

Shape sideseam of forepart, reducing a seam at top and curving it as represented through M to R. Cut out the back.

Place 2 of the back on point 2 of the forepart and swing up or down until point C of back touches the sweep, as at 3.

Shape gorge, raising for a short roll ⅝ inch above I ; Shape shoulder, reducing at scye ½ inch ; Shape scye as represented ; From 2 to 1 is ¼ breast, 4½ inches ; Sweep from bottom of sideseam by point 2, as to N ; N is the junction of sweep and the line squared down from T ; Shape front through A to N and bottom as to N ; Square down from F.

Point 4 is 7¾ inches, more or less, according to length of coat, from the bottom.

Mark top of pocket parallel with the bottom and divide the width—usually 6½ inches—equally on each side of 4. Make under-arm cut ½ inch wide at waist.

This completes the Draft.

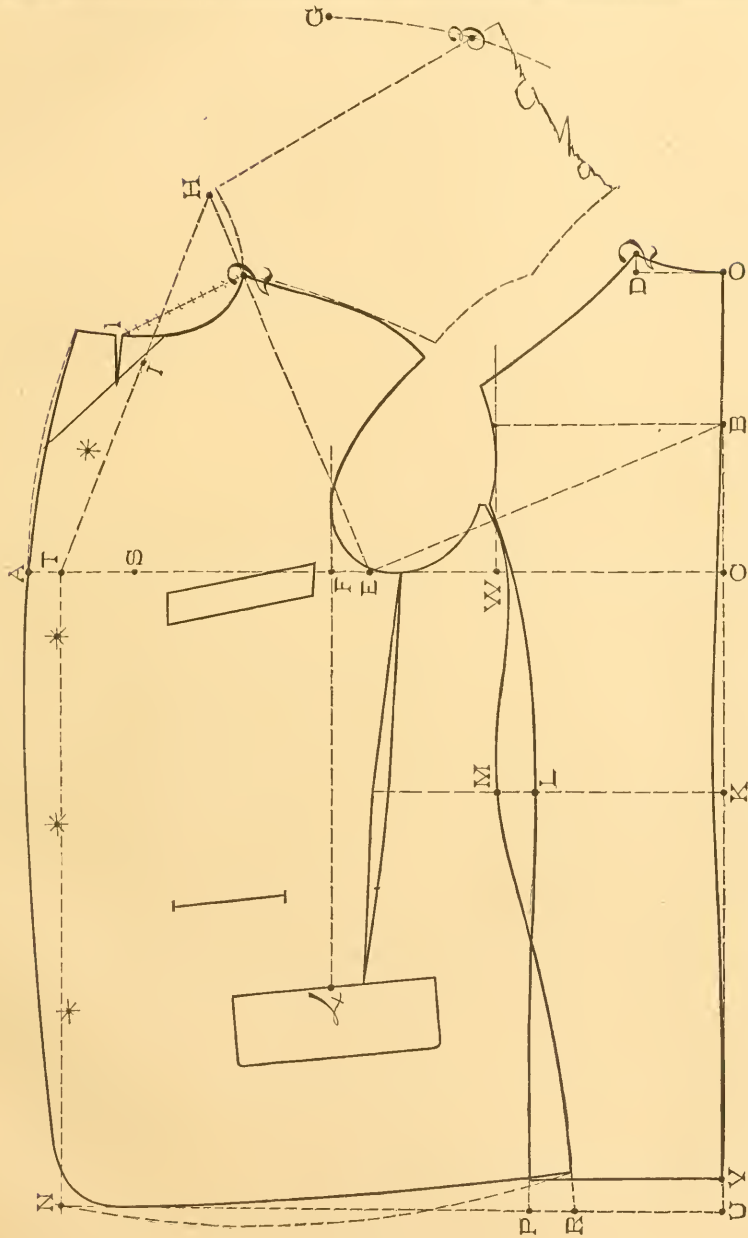


PLATE 8.

DOUBLE-BREASTED SACK.

PLATE, 9.

MEASURES AS TAKEN OVER THE VEST.

$8\frac{1}{2}$ depth of scye,	11 front of scye,	36 breast.
$16\frac{1}{2}$ nat. waist,	$11\frac{3}{4}$ first over,	
$29\frac{1}{2}$ full length,	17 second over,	

TO these measures add as follows :

To depth of scye 1 inch; to front of scye $1\frac{1}{2}$ inch; to first over 1 inch and to second over $\frac{3}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS.

$9\frac{1}{2}$ depth of scye,	$12\frac{1}{2}$ front of scye,	36 breast.
$16\frac{1}{2}$ nat. waist,	$12\frac{3}{4}$ first over,	
$29\frac{1}{2}$ full length,	$17\frac{3}{4}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O V ;

O to C is depth of scye ; B is half-way between O and C ; O to K is natural waist ; O to V is full length ; O to D is $\frac{1}{2}$ breast and D to 2 is $\frac{5}{8}$ inch ; Square out from B C K and V ; O to U is 30 inches for all sizes ; square across from U ; C to W is $\frac{1}{2}$ breast and $1\frac{1}{4}$ inch ; that is $7\frac{1}{4}$ inches ; C to F is front of scye measure, $12\frac{1}{2}$; C to S is half breast and $\frac{5}{8}$ inch ; S to T is $2\frac{1}{4}$ inches ; T to A is 3 inches ; Square down from T and up from F and W.

Take $\frac{1}{4}$ inch less than front of scye measure, place this amount at B with the angle of square touching breast line, as at E, and square up by the other arm as to H.

F to H is first over measure, $12\frac{3}{4}$; H to 2 is width of top of back ; Draw a line from H to T ; H to I is $\frac{1}{2}$ breast ; F to G is second over, $17\frac{3}{4}$; Sweep from G by F ; K to L is $\frac{1}{2}$ breast ; square down from L ; L to M is $1\frac{1}{8}$ inch and P to R is $\frac{1}{2}$ breast ;

Shape back, raising shoulder seam $1\frac{1}{2}$ inch more or less above notch, commencing sideseam $\frac{1}{2}$ breast, more or less, above the breast line and curving it gracefully through L to P ; hollow at K $\frac{1}{2}$ inch ;

Shape sideseam of forepart, reducing a seam at top and carrying it as represented through M to R ; Cut out the back ;

Place 2 of the back on point 2 of the forepart and swing up or down until point C of back touches the sweep, as at 3 ;

Shape gorge raising at scye $\frac{1}{2}$ inch ; Shape scye as represented ; From 2 to 1 is $\frac{1}{4}$ breast, $4\frac{1}{2}$ inches ; Sweep from bottom of sideseam of forepart, by point 2 as to N ; N is the junction of sweep and the line squared down from T ;

From 5 to 6 on line U is 1 inch ; and from 5 to Y is 3 inches ; or the same as from T to A ;

Mark break to required point, say 7 to $7\frac{1}{2}$ inches from point of lapel, and shape front and bottom as represented ; Shape down from F ;

Point 4 is 8 inches or less according to length of coat from the bottom ;

Mark top of pocket parallel with the bottom and divide the width equally on each side of 4.

The buttons are as far back of center line as from center line to center of holes.

Make under-arm cut $\frac{1}{2}$ inch wide at waist.

This completes the Draft.

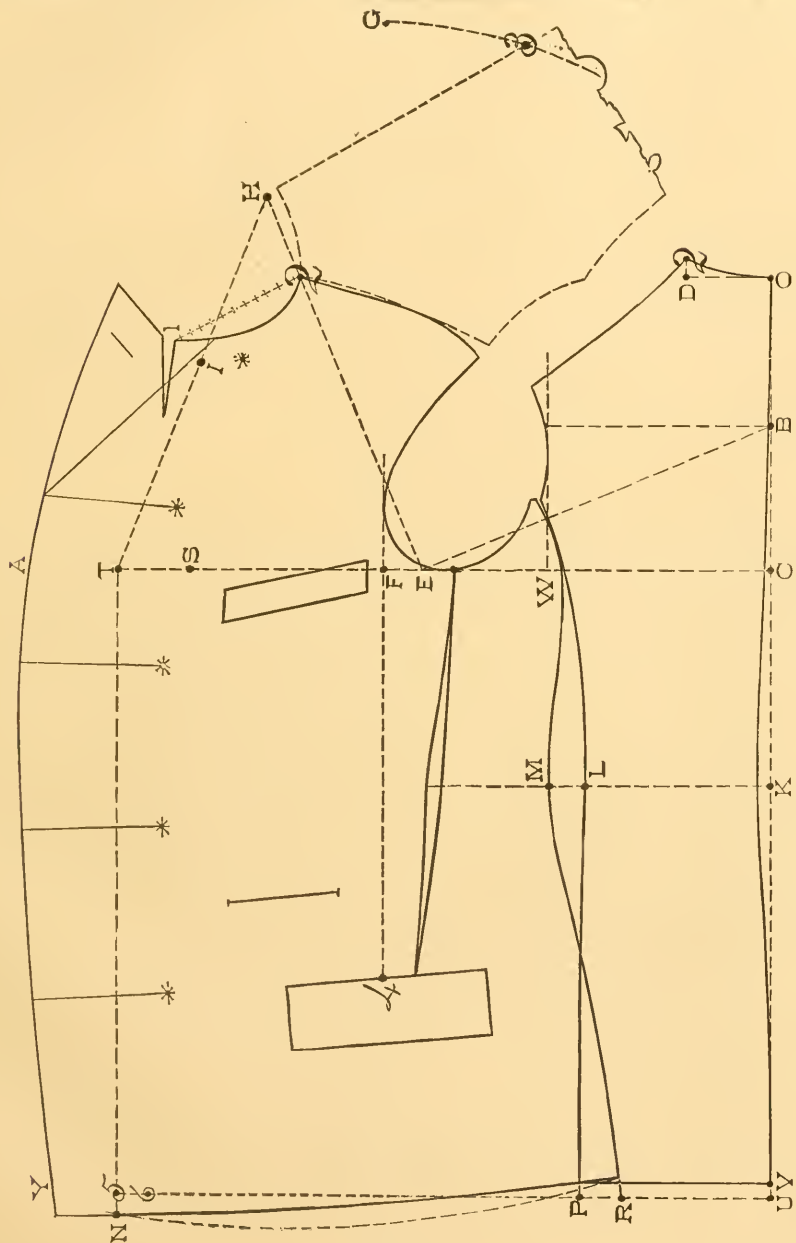


PLATE 9.

SACK COAT FOR CORPULENT FIGURE.

PLATE 10.

MEASURES AS TAKEN OVER THE VEST.

9½ depth of scye,	12¾ front of scye,	43 breast,
18 nat. waist,	13½ first over,	46 waist.
30 full length,	19¾ second over,	

TO these measures add as follows:

To depth of scye 1 inch; to front of scye 1½ inch; to first over 1 inch and to second over ¾ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED, ARE NOW AS FOLLOWS:

10½ depth of scye,	14½ front of scye,	43 breast,
18 nat. waist,	14½ first over,	46 waist.
30 full length,	20½ second over,	

TO DRAFT.

Commence by squaring lines O D and O V;

O to C is depth of scye, 10½; B is half-way to O and C; O to K is natural waist, 18; O to V is full length, 30; O to D is ½ breast and ½ inch, and D to 2 is ⅝ inch; Square out from B C K and V; C to W is ½ breast and 1¼ inch, that is 8¾ inches; C to F is front of scye measure, 14½; C to S is half breast and ⅝ inch; S to T is 2¼ inches; T to A is 1 inch; Square down from T and up from F and W.

Take ¼ inch less than front of scye measure, place this amount at B with the angle of square touching breast line, as at E, and square up by the other arm as to H.

F to H is first over, 14½; H to 2 is width of top of back; Draw a line from H to T; H to I is ½ breast; F to G is the second over, 20½; Sweep from G by F; K to L is ½ breast; square down from L; L to M is 1⅓ inch and P to R is ⅓ breast.

Shape back, raising shoulder 1½ inch, more or less, above notch, commencing sideseam ⅓ breast, more or less, above breast line and curving it gracefully through L to P; hollow at K ½ inch. Shape sideseam of forepart, reducing a seam at top and curving it as represented through M to R. Cut out the back. Place 2 of the back on point 2 of the forepart, and swing it up or down until point C of back touches the sweep, as at 3. Shape gorge, raising for a short roll ¾ inch above I; Shape shoulder, reducing at scye ½ inch; Shape scye as represented; From 2 to 1 is ¼, 5⅝ inches; Sweep from bottom of sideseam by point 2 as to *. Shape front for regular form as from A to N, making the line, as shown, a gentle curve.

This makes the coat large enough at U for a man whose waist is 1 inch larger than his breast. Point U is therefore right for a 45 waist. But the waist is 46. Point U is then 1 inch too small. This inch is added from U to Y.

Now shape front through A and Y, keeping it parallel below Y with the broken line U N; Square down from F.

Point 4 is 8 inches, more or less, according to length of coat from the bottom;

Mark top of pocket parallel with the bottom of coat, and divide the width equally on each side of 4; Mark a straight line from scye to pocket;

Cut out the pattern, leaving the bottom an inch or more longer than marked.

To complete the forepart follow instructions given for Plate 11.

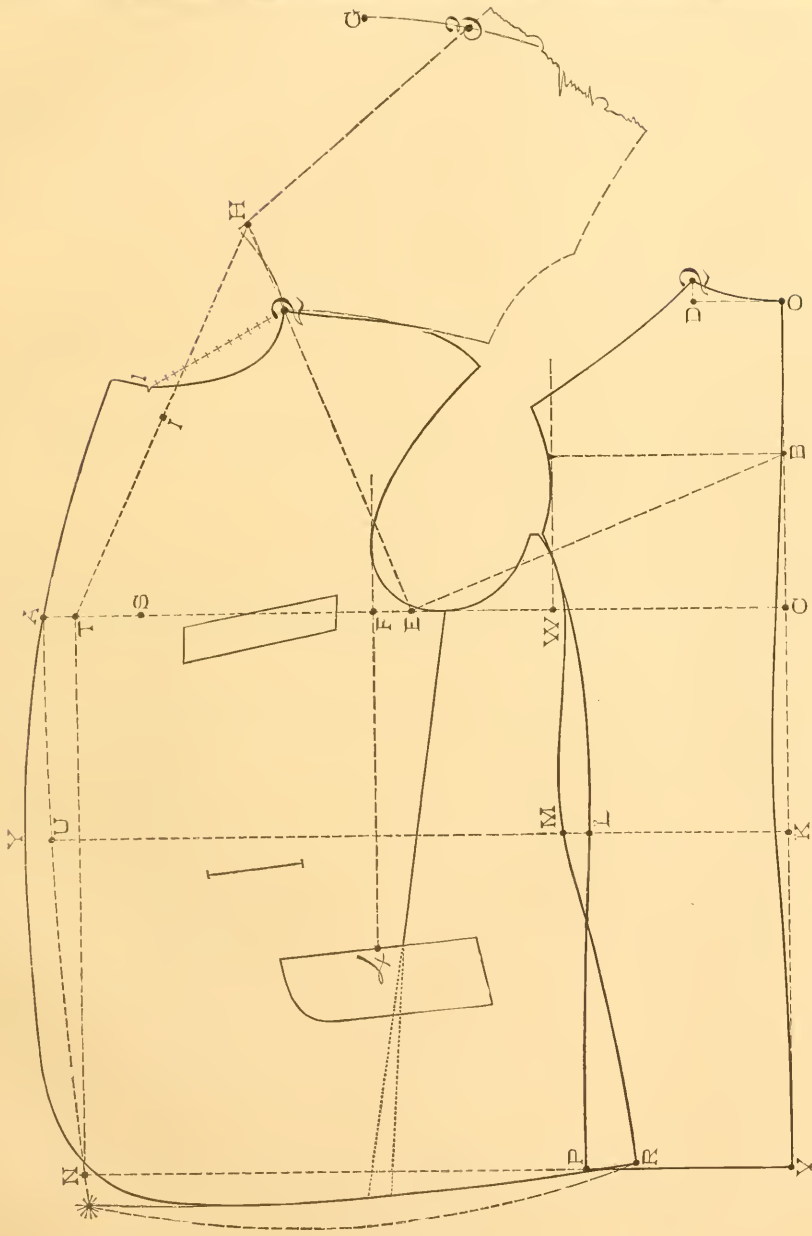


PLATE 10.

THE "V" FOR CORPULENT FIGURE.

PLATE 11.

CUT down from scye to pocket mouth as marked on preceding draft.
Open out the V at scye as much as was added from U to Y, and crease down the surplus paper as at S.

Now reshape the bottom as shown by solid line.

This treatment provides a pocket for the belly, and amounts to the same thing as drawing in the edge at bottom.

This completes the Draft.



PLATE 11.

FLY-FRONT OVERSACK.

PLATE 12.

MEASURES AS TAKEN OVER THE COAT.

8 $\frac{3}{4}$ depth of scye,	11 $\frac{1}{2}$ front of scye,	38 breast.
17 $\frac{1}{2}$ nat. waist,	12 $\frac{1}{4}$ first over,	
38 full length,	18 second over,	

TO these measures add as follows :

To depth of scye 1 inch ; to front of scye 1 $\frac{1}{2}$ inch ; to first over 1 inch and to second over $\frac{1}{2}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS :

9 $\frac{3}{4}$ depth of scye,	13 front of scye,	38 breast.
17 $\frac{1}{2}$ nat. waist,	13 $\frac{1}{4}$ first over,	
38 full length,	18 $\frac{1}{2}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O U ;

O to C is depth of scye, 9 $\frac{3}{4}$; B is half-way between O and C ; O to K is natural waist ; O to V is full length ; O to U is 36 inches always ; O to D is $\frac{1}{8}$ breast and $\frac{1}{2}$ inch ; D to 2 is 1 inch ; Square out from B C K U and V ; C to W is $\frac{1}{8}$ breast and 1 $\frac{1}{4}$ inch ; C to F is front of scye measure, 13 ; C to S is half breast and $\frac{5}{8}$ inch ; S to T is 2 $\frac{1}{2}$ inches ; T to A is 2 inches ; Square down from T and up from F and W.

Place the full front of scye measure at B, with the angle of square touching breast line, as at E, and square up by the other arm as to H.

F to H is first over measure, 13 $\frac{1}{4}$; H to 2 is width of top of back ; Draw a line from H to T ; H to I is $\frac{1}{8}$ breast ; F to G is second over, 18 $\frac{1}{2}$; Sweep from G by F ; K to L is $\frac{1}{8}$ breast ; square down from L ; L to M is 1 $\frac{1}{8}$ inch and P to R is $\frac{1}{6}$ breast.

Shape back, raising above O $\frac{1}{4}$ inch, above notch 1 $\frac{1}{2}$ inch, commencing side-seam $\frac{1}{8}$ more or less above W, and curving gracefully through L and P. Hollow at K $\frac{1}{2}$ inch and spring out at U 1 inch.

Shape sideseam of forepart, reducing at top $\frac{1}{4}$ inch, and curving it as represented through M and R to bottom ; Cut out the back ;

Place 2 of the back on point 2 of the forepart and swing up or down until point C of back touches the sweep, as at 3 ;

Shape gorge, raising for a short roll $\frac{3}{4}$ inch above I ; Shape shoulder, reducing at scye $\frac{1}{2}$ inch ; Shape scye as represented ; From 2 to 1 is $\frac{1}{4}$ breast ; Sweep from bottom of sideseam by point 2, as to N ; From 5 to 6 is 1 $\frac{1}{4}$ inch ; Shape fly line from 1 through T and 6 ; Add 2 inches from 6 to Y ; Shape front through A and Y ; The buttons are placed 1 inch back of fly line ; Square down from F ; Point 4 is 12 $\frac{1}{2}$ inches, more or less, below F according to height.

Mark top of pocket parallel with the bottom of Coat and divide the width equally on each side of 4 ; Make under arm cut $\frac{1}{2}$ inch wide at waist ;

Shape bottom as represented.

This completes the Draft.

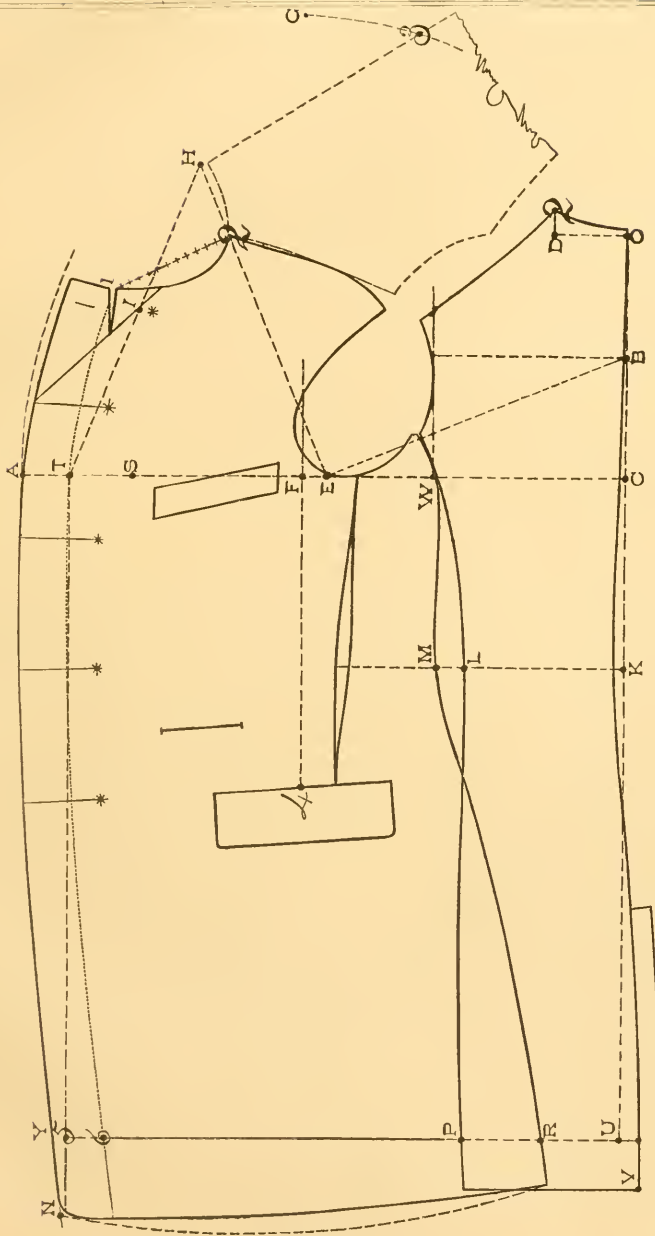


PLATE 12.

DOUBLE-BREADED OVERSACK.

PLATE 13.

MEASURES AS TAKEN OVER THE COAT.

8 $\frac{3}{4}$ depth of scye,	11 $\frac{1}{2}$ front of scye,	38 breast.
17 $\frac{1}{2}$ nat. waist,	12 $\frac{1}{4}$ first over,	
38 full length,	18 second over,	

TO these measures add as follows :

To depth of scye 1 inch ; to front of scye 1 $\frac{1}{2}$ inch ; to first over 1 inch and to second over $\frac{1}{2}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS :

9 $\frac{3}{4}$ depth of scye,	13 front of scye,	38 breast.
17 $\frac{1}{2}$ nat. waist,	13 $\frac{1}{4}$ first over,	
38 full length,	18 $\frac{1}{2}$ second over,	

TO DRAFT.

Commence by squaring lines O D and O U ;

O to C is depth of scye, 9 $\frac{3}{4}$; B is half-way between O and C ; O to K is natural waist ; O to V is full length ; O to U is 36 inches always ; O to D is $\frac{1}{5}$ breast and $\frac{1}{2}$ inch ; D to 2 is 1 inch ; Square out from B C K U and V ; C to W is $\frac{1}{3}$ breast and 1 $\frac{1}{4}$ inch ; C to F is front of scye measure, 13 ; C to S is half breast and $\frac{5}{8}$ inch ; S to T is 2 $\frac{1}{2}$ inches ; T to A is 3 inches ; Square down from T and up from F and W.

Place the full front of scye measure at B with the angle of square touching breast line, as at E, and square up by the other arm as to H.

F to H is first over measure, 13 $\frac{1}{4}$; H to 2 is width of top of back ; Draw a line from H to T ; H to I is $\frac{1}{3}$ breast ; F to G is second over, 18 $\frac{1}{2}$; Sweep from G by F ; K to L is $\frac{1}{3}$ breast ; L to M is 1 $\frac{1}{5}$ inch, and P to R is $\frac{1}{6}$ breast ;

Shape back, raising above O $\frac{1}{4}$ inch, above notch 1 $\frac{1}{2}$ inch, commencing sideseam $\frac{1}{5}$, more or less, above W, and curving gracefully through L and P ; hollow at K $\frac{1}{2}$ inch and spring out 1 inch at U ;

Shape sideseam of forepart, reducing at top $\frac{1}{4}$ inch and curving it as represented through M and R to bottom ; Cut out the back ; Place 2 of the back on point 2 of the forepart and swing up or down until point C of back touches the sweep, as at 3 ; Shape gorge, raising for a short roll $\frac{3}{4}$ inch above I ; Shape shoulder, reducing at scye $\frac{1}{2}$ inch ; Shape scye as represented ; From 2 to 1 is $\frac{1}{4}$ breast ; Sweep from bottom of sideseam by point 2 as to N ; From 5 to 6 is 1 $\frac{1}{4}$ inch ; Shape center line from T through 6 down to N ; Add 3 inches from 6 to Y ; Shape front through A and Y to bottom, peaking the lapel at top to taste or fancy, and making it any desired width ; The buttons are placed as far back of dotted center line as from this line to center of holes, or if a loose easy front is desired, half as far back of T as A is in advance of T ; Square down from F ; Point 4 is 12 $\frac{1}{2}$ inches more or less below F, according to height ; Mark top of pocket parallel with the bottom of coat and divide the width equally on each side of 4 ; Make under-arm cut $\frac{1}{2}$ inch wide at waist ; Shape bottom as represented. This completes the Draft.

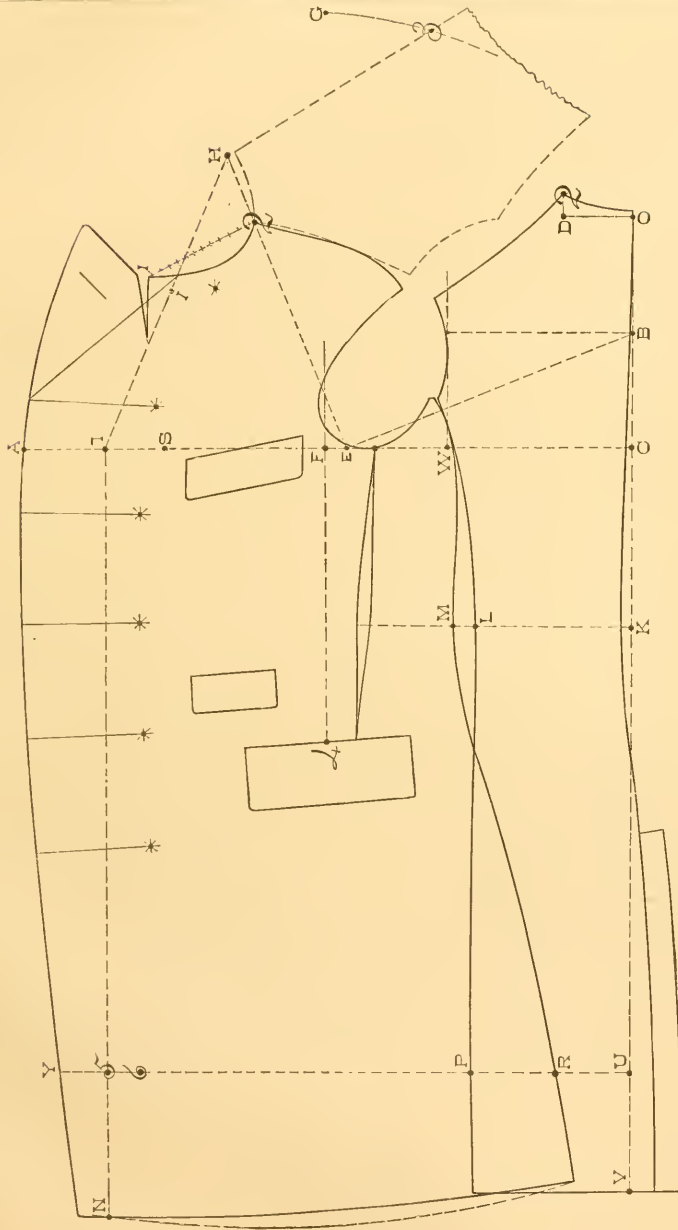


PLATE 13.

ILLUSTRATION OF LARGE HIPS AND THE 20—25 MEASURE.

PLATE 14.

THIS figure has to be arranged for in a different manner than is usually taught, and frequently gives trouble even to the experienced cutter. The student is generally told to dispense with the waist measure; to allow for seams and govern all Coats that button at or near the waist by the hip measure. This is a mistake, as it places the increase of size at the front, *when it is wanted on the hips*, that is, on each side of the hip bone. A careful study of the draft on the opposite page will show the correct method. Save that the hips are $1\frac{1}{2}$ inch larger, the draft is the same as the normal; the dotted lines indicate the regular form, the dark ones, the alterations to be made for the large hip. Instead of cutting the fish as the forward dotted lines, use the shape given by the dark lines, which will greatly assist to fit this figure. The sidebody should be stretched as hard as the goods will admit of without going back again. The waist seam of the forepart should be gradually worked out to give the hip the required size, as it is scarcely possible to give all the size in spring on the under arm seams sufficiently sudden without giving the appearance of the female hip which must be avoided. A judicious use of the iron will greatly aid the formation of a nice appearance around the waist of a figure with prominent hips; the waist of the skirt should also be well shrunk in before joining to the forepart.

To take the slope of shoulder measure, place, say 20 on the tape measure at the socket bone or collar seam (either on Coat or Vest), throw the short end of the measure over the front shoulder, and with the fore finger of the right hand arrest it anywhere at front of scye; drop the measure placed at 20 at collar seam down to the scye level depth at back seam and call off the measure, $25\frac{1}{4}$ in the present case. This shows the difference in the two over-shoulder measures, $5\frac{1}{4}$ inches.

To apply the measure on the draft, place the back in closing position at shoulder point and fasten with a pin; from top of back at 4 measure off the difference, $5\frac{1}{4}$ inches, as at point 5; sweep from F by this point as line 5, 6; swing back until sweep touches the scye level depth on back and form shoulder seam. If the shoulder points are to be much built up, allow for extra building accordingly.

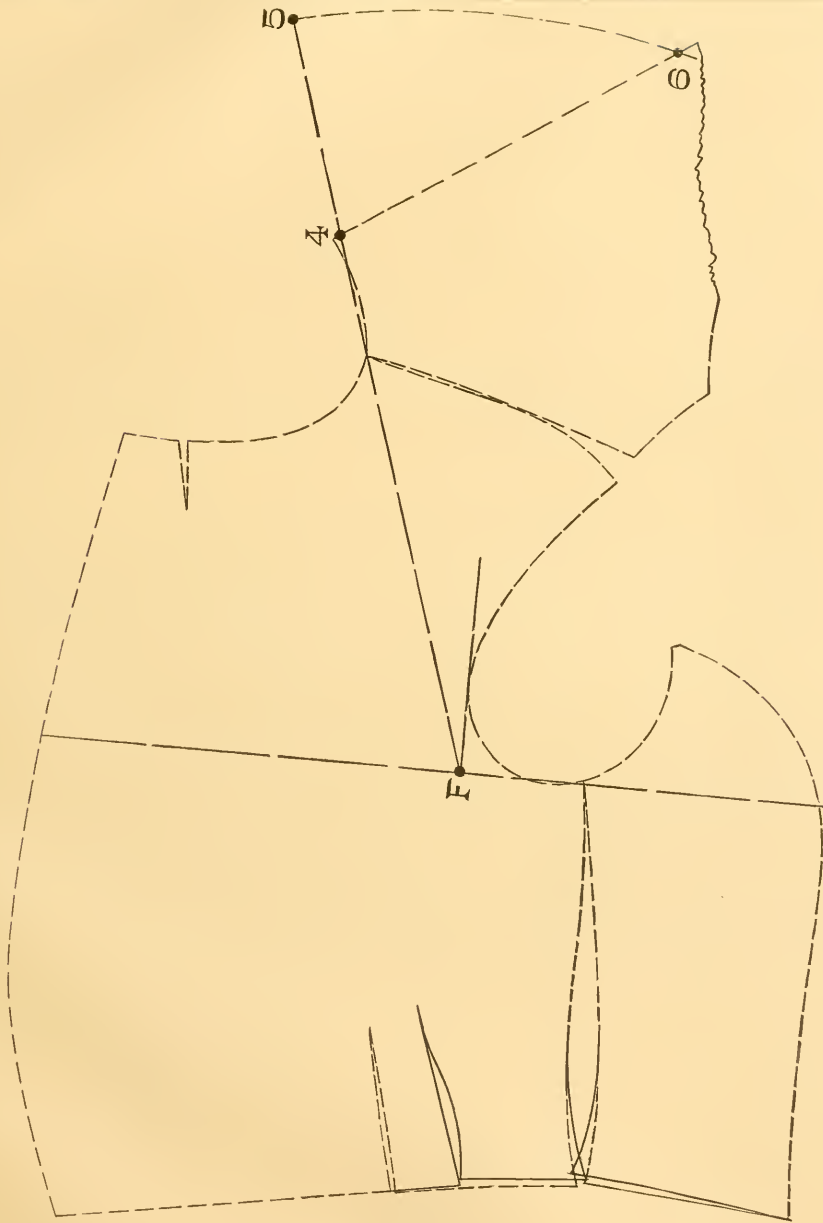


PLATE 14.

THE INDENTATION OF THE BACK.

PLATE 15.

PLACE a long Straight Edge to touch the back between the blades and to rest against the seat on the line of the spine; now measure the indentation of the back, at natural waist, from the Straight Edge. For a normal figure it will be $1\frac{1}{4}$ inch. It may be as little as $\frac{1}{2}$ inch for one and as much as $2\frac{3}{4}$ for the other extreme.

TO USE THE INDENTATION MEASURE.

DIAGRAM 1 illustrates the $\frac{1}{2}$ inch indentation. O O is a straight line. The back is placed to touch O at top, and is $\frac{1}{2}$ inch from the line at the natural waist. The "turn in" is at equal distance outside of line O O. Square across at bottom by O O as to E and up to the waist from E, allow for Plait.

DIAGRAM 2 illustrates the normal indentation, $1\frac{1}{4}$ inch. Place back to touch O at top with natural waist $1\frac{1}{4}$ inch from the line. Square across at bottom as to E and up from E to waist. Add for plait outside of O at bottom and draw a line up to junction of line O O and back tack.

DIAGRAM 3 illustrates an indentation of $2\frac{1}{4}$ inches, as required for an over-erect figure. Place back to touch at line O at top with natural waist $2\frac{1}{4}$ inches from the line. Square across at bottom as to F and up from F as to waist. It will be seen at once the bottom of skirt is now too wide for style; reduce, therefore, from F to E until O E is the correct width. Add for plait and finish as represented. The amount reduced from F to E must be added to spring of body skirt.

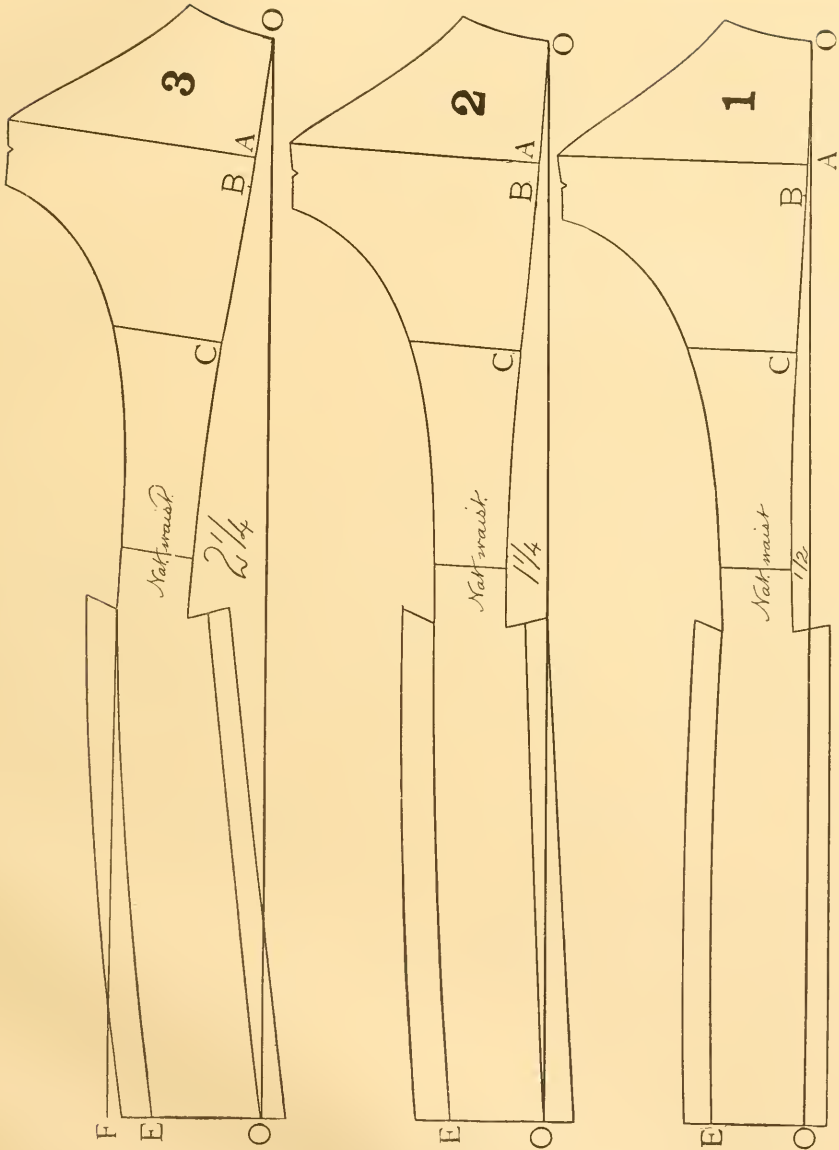


PLATE 15.

THE SLEEVE.

PLATE 16.

BEFORE drafting the Sleeve, measure the arm scye carefully; then make forearm notch $\frac{3}{4}$ inch up from breast line. Now measure from back pitch round back scye to forearm notch. This distance, as hereinafter explained, governs the width of the top of underarm sleeve.

TO DRAFT.

Draw line A O and square out from A.

A to C is $1\frac{1}{2}$ inches always.

A to D is 4 inches always.

Square across from D.

D to H is 6 inches always.

Draw a line from C through H.

C to E is half scye and $\frac{1}{2}$ inch.

Square down from E by line H D.

Square from H to K by line C H.

K is $1\frac{3}{4}$ inch from H.

Get length to O and sweep to R by A.

R to S is $6\frac{1}{4}$ inches, more or less.

U to R is 1 inch, and R to T is the same.

Sweep from C by elbow and mark in to L 1 inch.

E to N is 1 inch.

[From L to N is the same as from front to back notch, as explained above. Should the distance be more or less from L to N, then enlarge or decrease equally on each side until the desired size is obtained.]

Shape top of outside sleeve from C to top line and thence to E as represented.

Shape from C to S, swelling $\frac{3}{4}$ inch at elbow. Shape bottom. Shape inside seam from E to U and from N to T.

Shape top of under sleeve from N through K to L. Shape from L to elbow.

This completes the sleeve.

SKIRT FOR D. B. FROCK.

PLATE 16.

SQUARE lines 1, 2 and 1, 3.

From 1 to 3 is 9 inches always;

From 3 to 4 is 2 inches always;

From 1 to 2 is width of sidebody, forepart and lapel;

Square down from 2;

From 2 to 5 is $1\frac{1}{2}$ inch;

From 5 to 6 is 9 inches;

From 6 to 7 is $\frac{1}{2}$ inch;

Draw a line from 1 to 5;

Draw front from 5 through 7;

Shape spring from 1 through 4;

Get length required and make front $\frac{1}{2}$ inch shorter than the back.

This completes the Skirt.

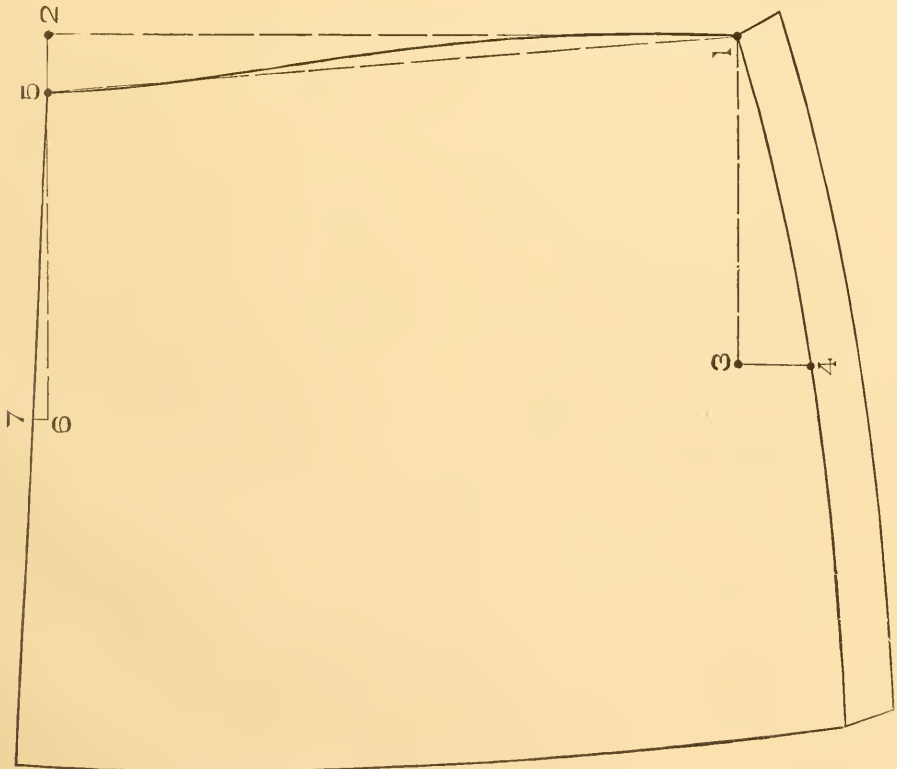
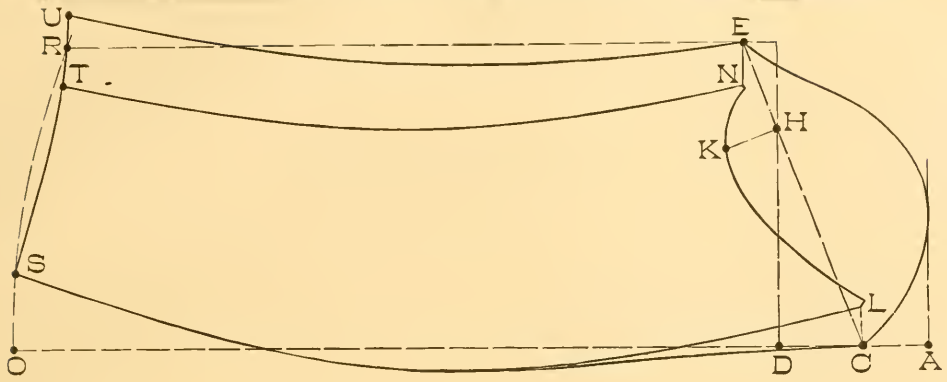


PLATE 16.

CUTAWAY SKIRT.

PLATE 17.

SQUARE lines 1, 2 and 1, 3;
 From 1 to 3 is 9 inches always;
 From 3 to 4 is 2 inches always;
 Get width to 2 by sidebody and forepart;
 From 2 to 5 is $1\frac{1}{2}$ inch;
 Draw a line from 1 to 5;
 Shape top, dropping $\frac{1}{2}$ inch below 5 as to 6;
 Shape spring from 1 through 4;
 Shape front, making it range with run of front of forepart.
 Get length and finish.

SKIRT FOR DRESS COAT.

Square lines 1, 2 and 1, 3;
 From 1 to 3 is 9 inches always;
 From 3 to 4 is 2 inches always;
 From 1 to 2 is width of sidebody and forepart;
 From 2 to 5 is $1\frac{1}{2}$ inch;
 Draw a line from 1 to 5;
 Shape top from 1 to 6 dropping 1 inch below 5;
 From 6 to 7 is $1\frac{1}{4}$ inch, more or less;
 Measure from 1 to 6;
 Take this amount, which we will assume to be 15 inches, and make 7 to 8 $\frac{1}{2}$,
 and 8 to 9 $\frac{1}{2}$ of 15;
 Shape spring from 1 through 4;
 Get length to K;
 K to L is $\frac{1}{3}$ and L to M is $\frac{1}{3}$ of 15;
 Draw a line from 9 to M;
 Shape strap and front;
 This completes the Skirt.

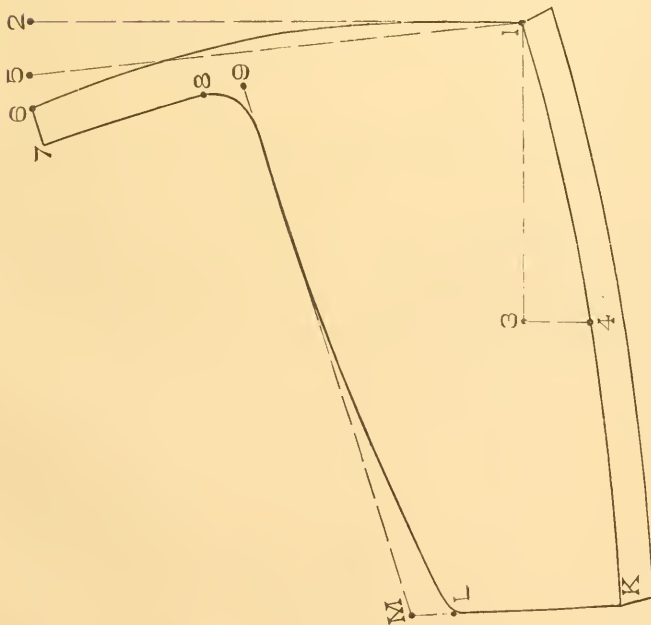
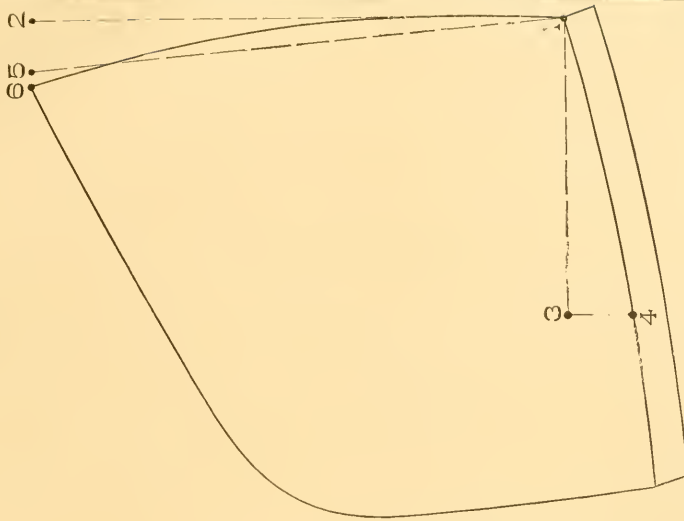


PLATE 17.

COLLARS.

PLATE 18.

DIAGRAM A.—Point A is $\frac{1}{4}$ inch in advance of shoulder; draw break line to end of roll, as to B by point A.

Point C is $\frac{1}{4}$ inch back from shoulder; draw crease line of collar from D through C;

The stand at E is $1\frac{1}{8}$ inch;

Make width of fall to style or taste.

DIAGRAM B.—Same as Dia. 1.

DIAGRAM C.—Place lapel in a closing position, mark break to B from A; mark end of collar by top of lapel, and finish as before.

DIAGRAM D.—B is $\frac{3}{4}$ inch back from A; shape seam edge through B;

Get length to C;

C to D is $1\frac{1}{8}$ inch for stand.

Finish as represented.

DIAGRAM E.—This is a clerical or military collar, and requires no explanation, except that it is slightly rounded at A and hollowed at B. It is generally cut $1\frac{1}{2}$ inch wide.

DIAGRAM F.—In cutting wide collars which are intended to stand up about the ears, close to the throat, or roll the lapels, it is necessary to hollow considerably at A, and to round at B as for an ordinary collar. This gives a curved crease line, and throws extra goods along outside edge as from C to D, which enables it to lie smoothly about the shoulders.

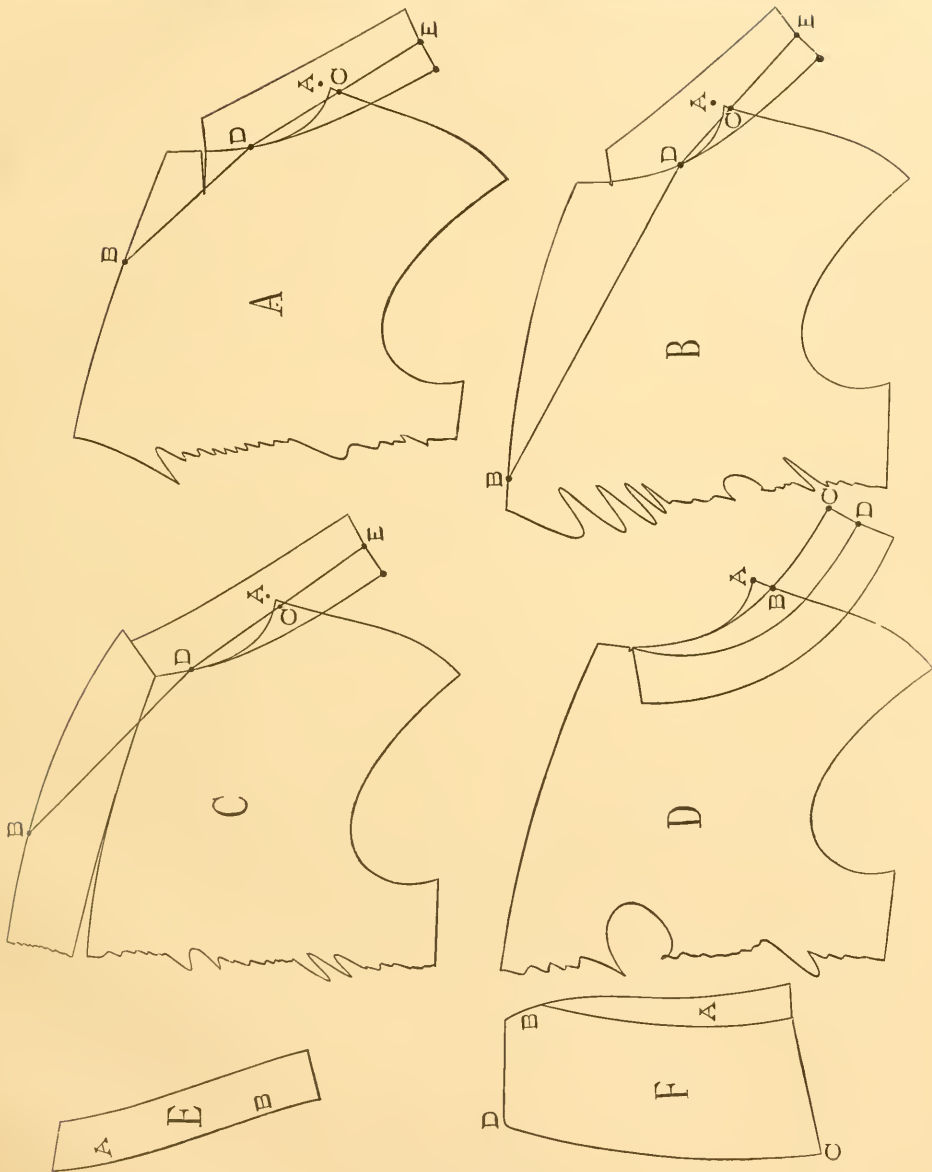


PLATE 18.

THE NEW "STANDARD" SCALE.

THIS Scale is graduated on the laws of growth as found in the normal American figure, and will produce a set of Patterns for the various Breast sizes agreeing with the Upper shoulder and Blade measures (with due allowances for making up), as found opposite to the Breast size on the Table of Proportion accompanying the Scale. This method gives the Cutter this advantage, in abnormal figures, that by taking the size of the shoulder on the Customer he can look up that measure in the table and select the pattern that will give the necessary size of shoulder, and by simply correcting the breast size, will get a good fitting pattern and save time.

It has another advantage, also, that of simplicity. The letter on the Scale answers to the letter on the Diagram; A on the scale is A on the Diagram; C on the scale is C on the Diagram, and so throughout; thus avoiding the confusion incident to such instructions as those given generally:—"place S on the scale at 4 and mark W, or place B at D and mark O at H. Add A."

Widths on the figure are widths on the Scale; depths on the figure are depths on the Scale, and the Scale is so arranged that the two cannot be confounded. The widths are on the top edge and correspond to the same letters on the widths of the illustrative diagrams. The depths are on the bottom edge of the Scale, and correspond to the same letters as the depths on the Diagram. Graduated Scales are generally incorrect, the principle being but badly understood; as introduced by the elder Compaing, it was a mathematical division only and produced a 24 or a 48, according to mathematical progression. But this is not what the human figure requires; and, moreover, those divisions were based on measurements as found in Greek sculpture, on ideal figures, not on the measurements of the living figure of the time. Having an Apollo to fit of 38 chest it was perfect; as it was also, were the figure increased to 83, all would be in mathematical proportion, and if this colossal figure, so fitted, were placed at an elevation that the distance would diminish it to 38, the symmetry would command admiration; but the living figure does not grow in height as it expands in breast measure. The law of growth is also different in Boyhood from that of Manhood, and after reaching 40 chest the change is still more emphatically marked; a Scale, therefore, to be of practical use to the Cutter, must meet these conditions of change exactly in the ratio in which they occur.

Were the human figure a mathematical one, no problem would be easier of solution ; but its beauty, like the difficulty of covering it, is of another order—it is neither spherical nor conical ; it is simply and inherently irregular ; it is an ideal humanity that answers to mathematical proportion, and certainly has not been seen on the earth since the palmy days of Greece in the time of Pericles. What we know of that time teaches us to look upon the masterpieces of art that have come down to us as made up of ideal combination, and not as realistic copies. Greek statuary, though a study for the artist everywhere, gives no table of proportion on which we can build a basis for present Works in Cutting. *Our tables must be gathered from the measure book—the real not the ideal.*

Moreover, in clothing a breathing and moving figure, we have to do and avoid doing many things easy of accomplishment were we making close fitting shrouds for the dead. Under the very best of circumstances we measure a surface in one direction, and have to apply the measure in another ; and the "Science and Art" involved here is that of allowance found only by experience and *mainly incapable alike of logical and mathematical explanation.* Approximation is all that we can affirm—absolute Scientific accuracy is out of the question, and, happily, is not required to insure success.



KEY to "STANDARD" SCALE.

A Depth of shoulder seam on back.

B $\frac{1}{2}$ of Seye depth.

C Seye Depth.

D Width of top of back.

E Point to square shoulders from.

F Front of Seye.

S Size of breast $\left\{ \begin{array}{l} \text{End of Scale from } \\ \text{F on Draft.} \end{array} \right\}$

W Width of back.

* Depth of Shoulder on forepart.

The **Scale** will produce a Draft corresponding with the **Shoulder** and **Blade** measures placed opposite to the **Breast** size, with the necessary allowances.

Breast, Shoulder and **Blade** measures are taken **over** the Vest.

Shoulder and **Blade** measures as usually found to the corresponding **Breast** measure.

TABLE OF PROPORTION.

BREAST	SHOULDER	BLADE	BREAST	SHOULDER	BLADE	BREAST	SHOULDER	BLADE
25	18 $\frac{1}{4}$	15 $\frac{1}{2}$	33	24 $\frac{1}{4}$	20 $\frac{1}{2}$	41	29 $\frac{3}{4}$	25 $\frac{3}{4}$
26	19	16	34	25	21 $\frac{1}{4}$	42	30 $\frac{1}{4}$	26
27	19 $\frac{3}{4}$	16 $\frac{1}{4}$	35	25 $\frac{1}{2}$	21 $\frac{3}{4}$	43	30 $\frac{1}{2}$	26 $\frac{1}{4}$
28	20 $\frac{1}{2}$	17	36	26 $\frac{1}{4}$	22 $\frac{1}{2}$	44	30 $\frac{3}{4}$	26 $\frac{1}{2}$
29	21 $\frac{1}{4}$	17 $\frac{3}{4}$	37	27	23 $\frac{1}{4}$	45	31	26 $\frac{3}{4}$
30	22	18 $\frac{1}{2}$	38	27 $\frac{3}{4}$	24	46	31 $\frac{1}{4}$	27
31	22 $\frac{3}{4}$	19 $\frac{1}{4}$	39	28 $\frac{1}{2}$	24 $\frac{3}{4}$	47	31 $\frac{1}{2}$	27 $\frac{1}{4}$
32	23 $\frac{1}{2}$	20	40	29 $\frac{1}{4}$	25 $\frac{1}{4}$	48	31 $\frac{3}{4}$	27 $\frac{1}{2}$

TO USE THE TABLE OF PROPORTION.

EXAMPLE 1st—Suppose we have a 36 breast and a 27 shoulder; select the Scale corresponding to a 27 shoulder, which is size 37, and proceed as herein after directed obtaining the breast size by the actual size of breast, 36.

EXAMPLE 2d—Suppose the breast size to be 48 and the shoulder measure 31; draft the coat by the Scale for 45 breast, which corresponds with the shoulder size and get the breast by the actual measure of the breast, 48.

THE FRAMEWORK.

—◆◆◆—
PLATE 19.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE
ARE AS FOLLOWS:

$$\left. \begin{array}{l} 17 \\ 18\frac{1}{2} \end{array} \right\} \text{lengths, } \left| \begin{array}{l} 36 \text{ breast,} \\ 32 \text{ waist.} \end{array} \right.$$

SELECT Scale corresponding with the breast measure and proceed as follows :

- Square lines O V and O D ;
- O to A is end of Scale to A ;
- O to B is end of Scale to B ;
- O to C is end of Scale to C ;
- O to K is natural waist and O to V is fashionable waist ;
- Square out from A B C K and V ;
- O to D is end of Scale to D and D to G is $\frac{5}{8}$ inch ;
- A to W is end of Scale to W ; square down from W ;
- C to E is end of Scale to E ;
- C to F is end of Scale to F ;
- F to S is end of Scale to S ; square down from S ;
- From K to L is $\frac{1}{3}$ breast or $2\frac{1}{4}$ inches.

Place angle of square at E, with one arm touching B, and mark up to H.

Where the line E H crosses the top line, locate the shoulder.

- H is the width of top of back from shoulder point ;
- Draw a line from H to S ;
- H to I is $\frac{1}{3}$ breast ;
- Square up from F and E ;
- Star on line E is * on Scale from top line ;
- Draw a line from shoulder point through Star ;
- L to M is $1\frac{3}{4}$ inch ;
- Apply waist measure to N.

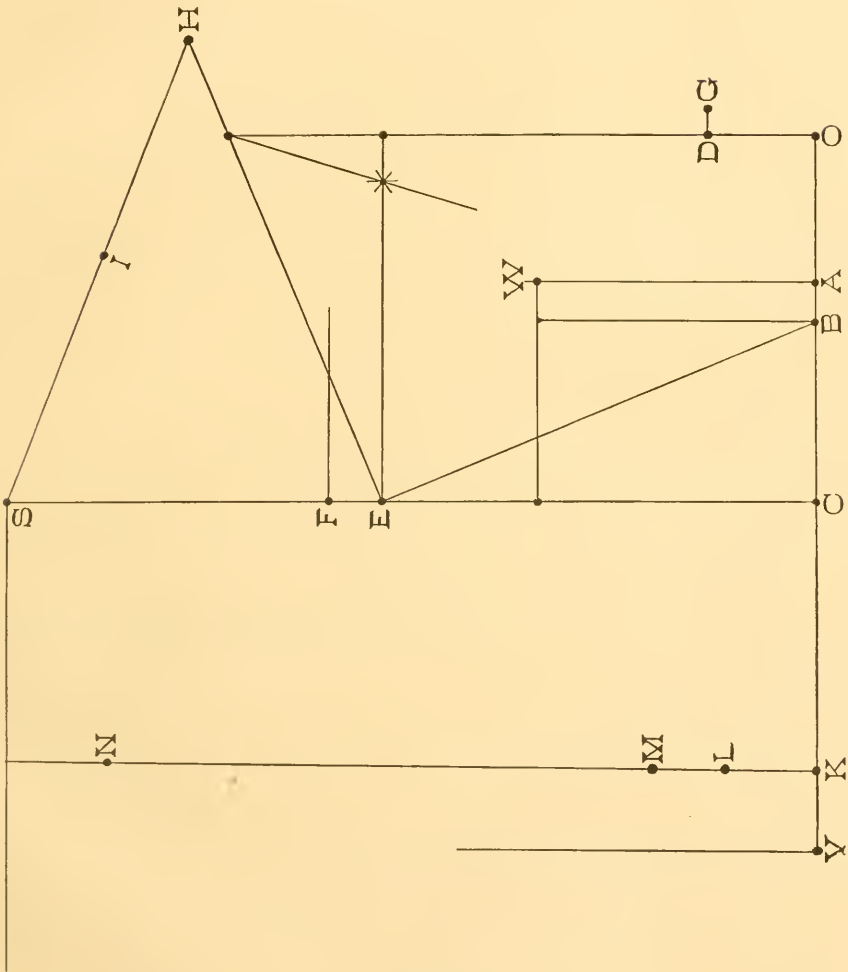


PLATE 19.

FOUR-BUTTON CUTAWAY.

PLATE 20.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE
ARE AS FOLLOWS:

17	}	lengths,	36	breast,
18½	}		32	waist.

SELECT Scale corresponding with the breast measure and proceed as follows :
Square lines O V and O D ; O to A is end of Scale to A ; O to B is end of Scale to B ; O to C is end of Scale to C ; O to K is natural waist and O to V is fashionable waist ; Square out from A B C K and V ; O to D is end of Scale to D and D to G is $\frac{5}{8}$ inch ;

A to W is end of Scale to W ; square down from W ; C to E is end of Scale to E ; C to F is end of Scale to F ;

F to S is end of Scale to S ; square down from S ; Add 1 inch from S to T ;

From K to L is $\frac{1}{8}$ breast or $2\frac{1}{4}$ inches.

Place angle of Square at E, with one arm touching B, and mark up to H. Where the line E H crosses the top line, locate the shoulder.

H is the width of top of back from shoulder point ;

Draw a line from H to S ; H to I is $\frac{1}{3}$ breast ; Square up from F and E ;

Star on line E is * on Scale from top line ;

Draw a line from shoulder point through Star ;

Shape back as represented, raising $\frac{3}{8}$ inch, more or less, above W, commencing top of sideseam $1\frac{1}{4}$ inch, more or less, below the notch and curving it gracefully through L ;

L to M is $1\frac{3}{4}$ inch ;

Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and carrying it through M ;

Get length to 1 by the back and sweep from 1 by one inch back of shoulder point ;

Shape under-arm cut, taking out at waist $\frac{3}{4}$ inch ;

Draw a line from U to junction of Sweep and line squared down from S as to R ;

Apply waist measure to N and add $4\frac{1}{2}$ inches from N to P.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape scye.

Shape gorge, raising $\frac{3}{4}$ inch above I ; From shoulder point to Y is $\frac{1}{4}$ breast ;

Take out a small V at Y, make lapel $1\frac{1}{4}$ inch wide, more or less, according to style, and shape front through T, on a line with P, cutting away below lower button according to style or taste.

Shape bottom from U to R.

This completes the Draft.

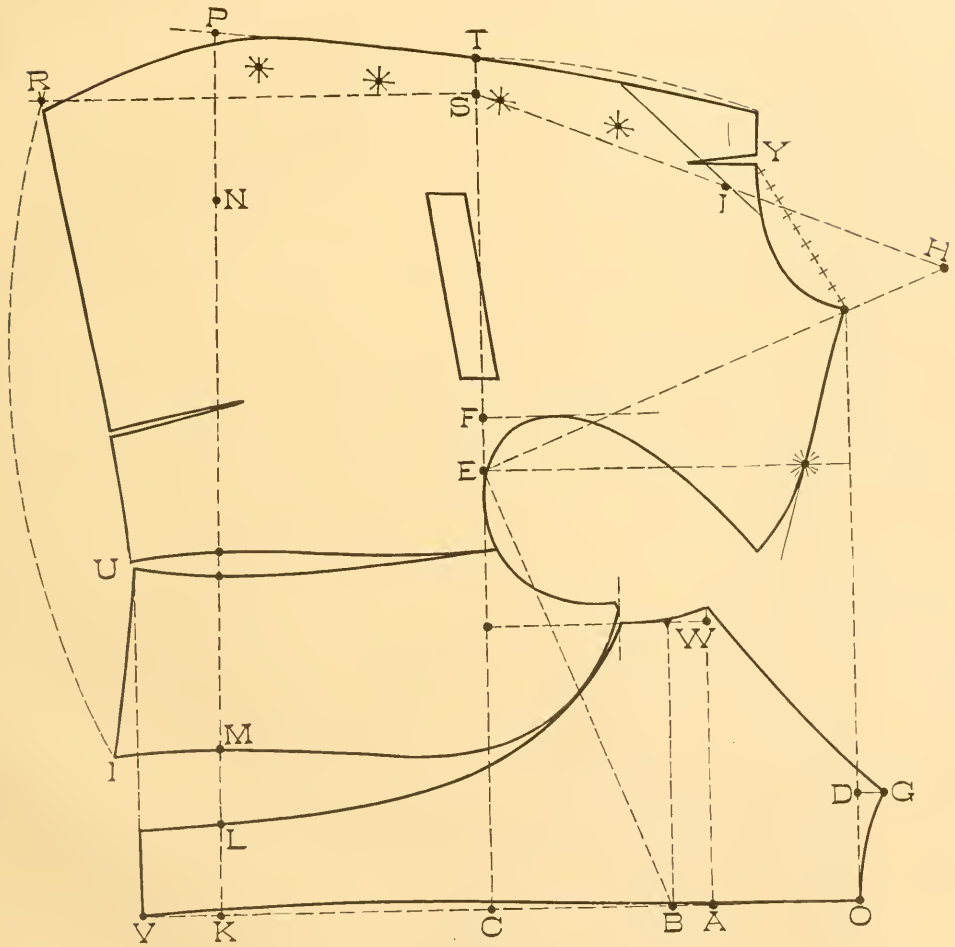


PLATE 20.

DOUBLE-BREASTED FROCK.

PLATE 21.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE
ARE AS FOLLOWS :

17	}	lengths,	36	breast,
18½			32	waist.

SELECT Scale corresponding with the breast measure and proceed as follows :
Square lines O V and O D ; O to A is end of Scale to A ; O to B is end of Scale to B ; O to C is end of Scale to C ; O to K is natural waist and O to V is fashionable waist ; Square out from A B C K and V ;

O to D is end of Scale to D and D to G is $\frac{5}{8}$ inch ; A to W is end of Scale to W ; square down from W ; C to E is end of Scale to E ; C to F is end of Scale to F ; F to S is end of Scale to S ; square down from S ; From K to L is $\frac{1}{8}$ breast or $2\frac{1}{4}$ inches.

Place angle of Square at E with one arm touching B, and mark up to H. Where the line E H crosses the top line, locate the shoulder.

H is the width of top of back from shoulder point ; Draw a line from H to S ; H to I is $\frac{1}{8}$ breast ; Square up from F and E ; Star on line E is * on Scale from top line ; Draw a line from shoulder point through Star ;

Shape back as represented, raising $\frac{3}{8}$ inch, more or less, above W and carrying sideseam through L ; L to M is $1\frac{3}{4}$ inch ;

Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and carrying it through M ;

Get length to 1 by the back and sweep from 1 by one inch back of shoulder point ;

Shape under-arm cut, taking out at waist $\frac{3}{4}$ inch ;

Draw a line from U to junction of Sweep and line squared down from S as to R ; Apply waist measure to N and add $2\frac{1}{4}$ inches from N to P.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape scye.

Shape gorge, raising $\frac{3}{4}$ inch above I ; From shoulder point to Y is $\frac{1}{4}$ breast ;

Shape front from Y through S and P as represented ;

Shape bottom rounding up $\frac{1}{2}$ inch from R ;

From Y to seam edge of lapel is $1\frac{3}{4}$ inch as marked ;

Shape seam edge of lapel as represented.

Make lapel 2 inches wide at top, $2\frac{1}{2}$ at breast and 2 at bottom for present styles. These proportions can of course be increased or diminished as desired.

The button line is 2 inches back from S and $1\frac{1}{2}$ inch back of seam at the waist.

For present styles the holes are spaced so that the two upper ones will be $1\frac{1}{2}$ inch farther apart than the others. This completes the Draft.

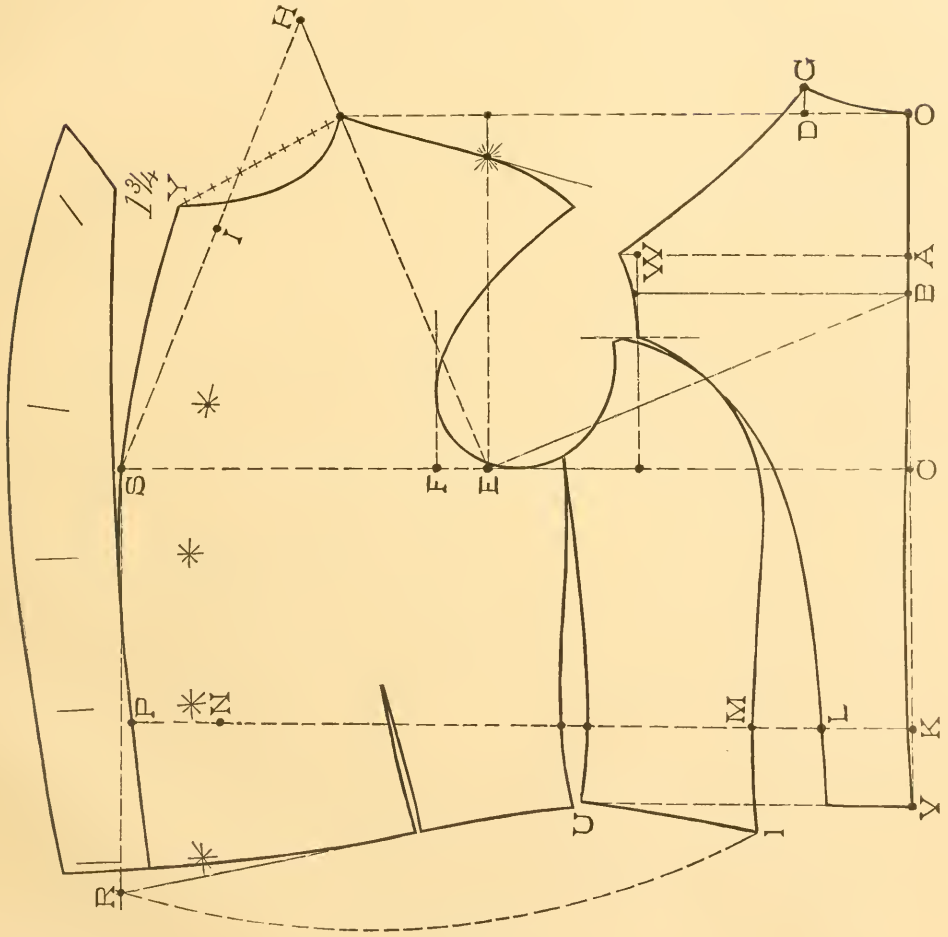


PLATE 21.

ONE-BUTTON CUTAWAY.

PLATE 22.

This Draft is introduced for the special purpose of showing how to proceed when taste or style requires an unusually high shoulder seam.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE
ARE AS FOLLOWS :

$$\left. \begin{array}{l} 17 \\ 18\frac{1}{2} \end{array} \right\} \text{lengths,} \quad \left| \begin{array}{l} 36 \text{ breast,} \\ 32 \text{ waist.} \end{array} \right.$$

SELECT Scale corresponding with the breast measure and proceed as follows:

Square lines O V and O D;

O to A is end of Scale to A; O to B is end of Scale to B; O to C is end of Scale to C; O to K is natural waist and O to V is fashionable waist; Square out from A B C K and V;

O to D is end of Scale to D and D to G is $\frac{5}{8}$ inch; A to W is end of Scale to W; square down from W; C to E is end of Scale to E; C to F is end of Scale to F; F to S is end of Scale to S; square down from S; S to T is 1 inch;

From K to L is $\frac{1}{8}$ breast or $2\frac{1}{4}$ inches.

Place angle of Square at E, with one arm touching B, and mark up to H. Where the line E H crosses the top line, locate the shoulder.

H is the width of top of back from shoulder point;

Draw a line from H to S; H to I is $\frac{1}{8}$ breast; Square up from F and E; Star on line E is * on Scale from top line; Draw a line from shoulder point through Star;

Shape back as represented, raising the shoulder seam 1 inch, more or less, above the usual point, and curving sideseam gracefully through L;

Draw a line from G to $\frac{3}{8}$ inch beyond W, or as usual for shoulder seam;

This line is crossed on Draft; L to M is $1\frac{3}{4}$ inch;

Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and carrying it through M;

Get length to 1 by the back and sweep from 1 by one inch back of shoulder point.

Shape under-arm cut, taking out at waist $\frac{3}{4}$ inch;

Draw a line from U to junction of Sweep and line squared down from S as to R;

Cut out the back and place point G at shoulder point, with the crossed line of back resting on the crossed line passing through the *.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape scye. Shape gorge, raising $\frac{3}{4}$ inch above I;

From shoulder point to Y is $\frac{1}{2}$ breast;

Take out a small V at Y, make lapel $1\frac{1}{4}$ inch wide, more or less, and shape front through T, cutting it away below T according to style. This completes the Draft.

CUTAWAY AND DOUBLE BREASTED FROCK FOR CORPULENT FIGURE.

PLATE 23.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE
ARE AS FOLLOWS:

$$\left. \begin{array}{l} 18 \\ 20 \end{array} \right\} \text{lengths,} \quad \left| \begin{array}{l} 46 \text{ breast,} \\ 48 \text{ waist.} \end{array} \right.$$

SELECT Scale corresponding with the breast measure and proceed as follows : Square lines O V and O D; O to A is end of Scale to A; O to B is end of Scale to B; O to C is end of Scale to C; O to K is natural waist and O to V is fashionable waist; Square out from A B C K and V; O to D is end of Scale to D and D to G is $\frac{3}{8}$ inch; A to W is end of Scale to W; square down from W; C to is end of Scale to E; C to F is end of Scale to F; F to S is end of Scale to S; square down from S; From K to L is $\frac{1}{5}$ breast.

Place angle of Square at E with one arm touching B, and mark up to H. Where the line E H crosses the top line, locate the shoulder.

H is the width of top of back from shoulder point; Draw a line from H to S; H to I is $\frac{1}{3}$ breast; Square up from F and E; Star on line E is * on Scale from top line; Draw a line from shoulder point through Star;

Shape back as represented, raising $\frac{3}{8}$ inch, more or less, above W and carrying side seam through L; L to M is $1\frac{3}{4}$ inch;

Shape side seam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and carrying it through M;

Get length to 1 by the back and sweep from 1 by one inch back of shoulder point; Shape under-arm cut, taking out at waist $\frac{3}{4}$ inch;

Draw a line from U to junction of Sweep and line squared down from S as to R; Apply waist measure to N and add $2\frac{1}{4}$ inches from N to P.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape scye. Shape gorge raising $\frac{3}{4}$ inch above I;

From shoulder point to Y is $\frac{1}{4}$ breast.

For the Double-Breasted Frock shape the front from Y $\frac{1}{2}$ inch beyond S, rounding nicely through P to bottom. For corpulent figures the front will necessarily be hollowed, more or less from Y to breast line. From Y to lapel seam is $1\frac{3}{4}$ inch;

Shape lapel seam as represented, curving to correspond with the forepart to P, and straightening it below so as to form a V at T.

Shape bottom as represented, and take out a V of a half inch, more or less, as shown.

The button line is 2 inches back from S and $1\frac{3}{4}$ inch back of seam at waist.

The two upper holes are $1\frac{1}{2}$ inch farther apart than the others. This, of course, is a matter of taste and style. Unless for a short roll, the holes are always evenly spaced.

For a Cutaway make the lapel the desired width and shape front through a point $1\frac{1}{2}$ inch beyond S, cutting away below this point as desired.

This completes the Draft.

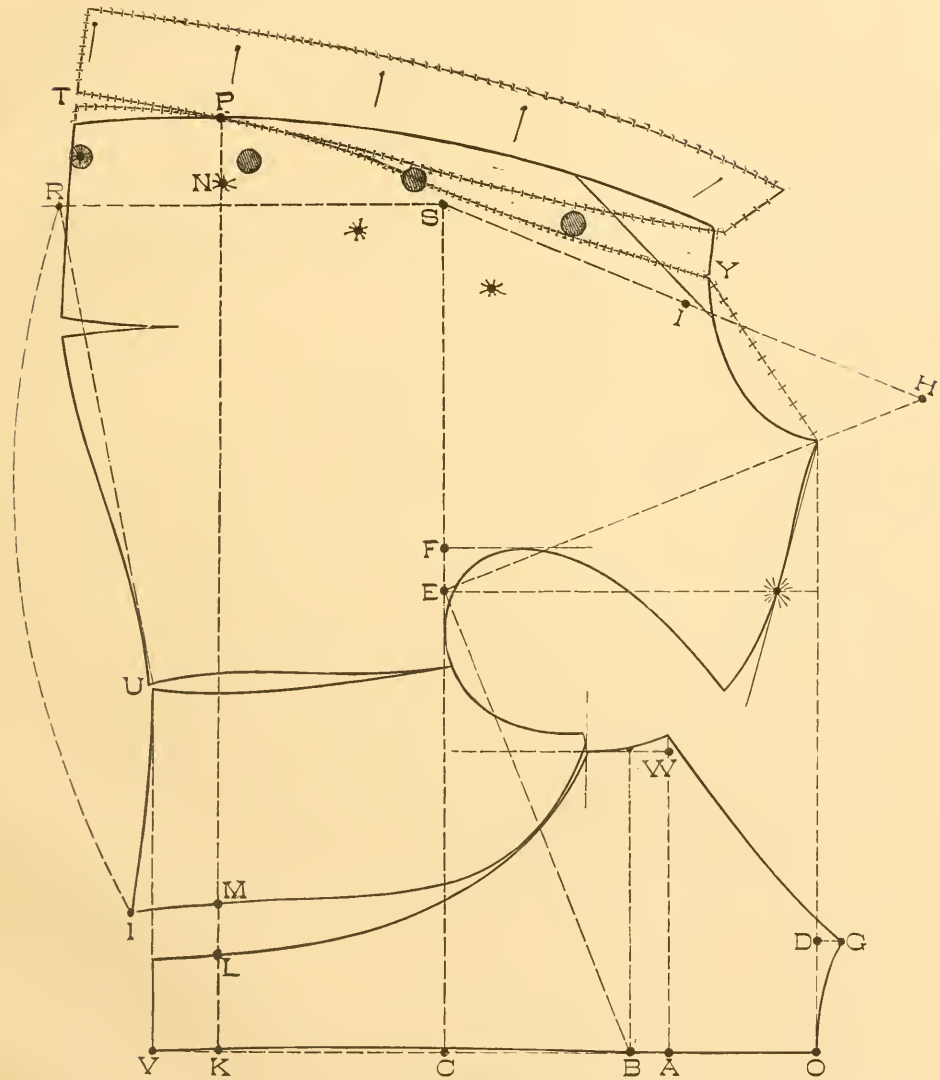


PLATE 23.

SINGLE-BREASTED SACK.

PLATE 24.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE
ARE AS FOLLOWS :

$\left. \begin{array}{l} 17 \\ 18\frac{1}{2} \\ 29\frac{1}{2} \end{array} \right\} \text{lengths,}$	$\left. \begin{array}{l} 36 \text{ breast,} \\ 32 \text{ waist.} \end{array} \right\}$
---	--

S ELECT Scale corresponding with the breast measure and proceed as follows :
Square lines O V and O D ; O to A is end of Scale to A ; O to B is end of Scale to B ; O to C is end of Scale to C ; O to Y is natural waist and O to V is full length ; O to U is always 30 inches ;

Square out from A B C Y and U ;

O to D is end of Scale to D and D to G is $\frac{5}{8}$ inch ;

A to W is end of Scale to W ; square down from W ;

C to E is end of Scale to E ; C to F is end of Scale to F ;

F to S is end of Scale to S ; square down from S ; S to T is 1 inch ;

From Y to L is $\frac{1}{3}$ breast ; square down from L .

Shape back, hollowing $\frac{1}{2}$ inch at Y, commencing top of sideseam $\frac{1}{8}$ breast, more or less, above breast line and curving it gracefully through L .

P to R is $\frac{1}{2}$ breast ; L to M is $1\frac{1}{5}$ inch .

Shape sideseam of forepart, reducing a seam at top, curving it gracefully through M and slightly rounding over the hip to R .

Place angle of Square at E, with one arm touching B, and mark up to H . Where the line E H crosses the top line locate the shoulder .

H is the width of top of back from shoulder point ;

Draw a line from H to S ; H to I is $\frac{1}{3}$ breast ; Square up from F and E ;

Star on line E is * on Scale from top line ;

Draw a line from shoulder point through Star ;

Sweep from bottom of sideseam by shoulder point, as to N .

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop . Get width of shoulder by the back and shape scye . Shape gorge raising $\frac{3}{4}$ inch above I ;

From shoulder point to 2 is $\frac{1}{4}$ breast .

Take out a small V at 2, make lapel desired width and shape front through T to K, which is the junction of the line squared across from U and the line squared down from S . Square down from F ;

Point 1 at pocket is $7\frac{3}{4}$ inches, more or less, according to length of coat, above the bottom .

Mark top of pocket parallel with bottom of coat, and divide the width, usually $6\frac{1}{2}$ inches, equally on each side of 1 .

Take out a V from scye to pocket mouth, making it $\frac{1}{2}$ inch wide at the waist .

Shape bottom as represented .

The broken, crossed line represents the regular straight front, and the solid line a Four-Button Cutaway .

This completes the Draft .

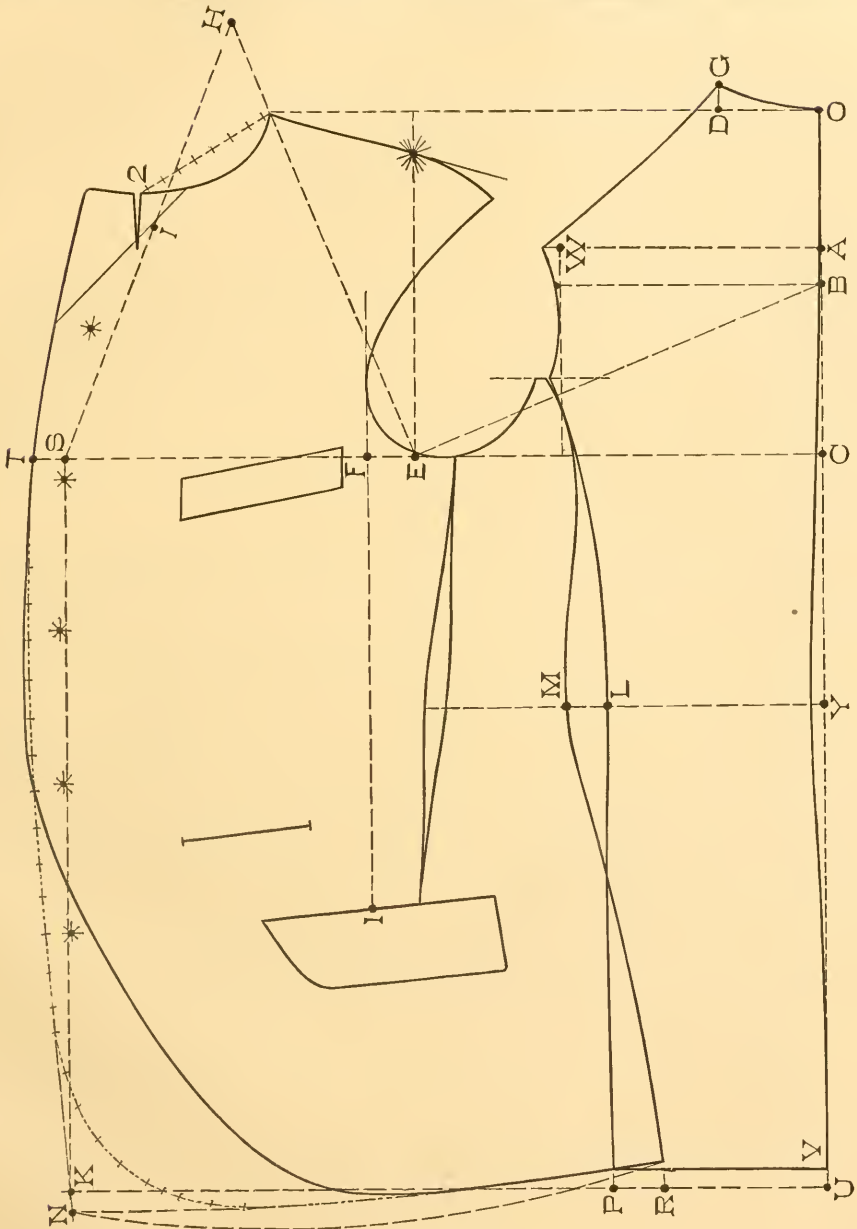


PLATE 24.

DOUBLE-BREASTED SACK.

PLATE 25.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE
PAGE ARE AS FOLLOWS:

17	}	lengths,	36 breast,
18½			32 waist.
30			

SELECT Scale corresponding with the breast measure and proceed as follows: Square lines O U and O D; O to A is end of Scale to A; O to B is end of Scale to B; O to C is end of Scale to C; O to Y is natural waist and O to U is full length; Square out from A B C Y and U; O to D is end of Scale to D, and D to G is $\frac{5}{8}$ inch; A to W is end of Scale to W; square down from W; C to E is end of Scale to E; C to F is end of Scale to F; F to S is end of Scale to S; square down from S.

Place angle of Square at E, with one arm touching B, and mark up to H. Where the line E H crosses the top line locate the shoulder.

H is the width of top of back from shoulder point;

Draw a line from H to S; H to I is $\frac{1}{2}$ breast; Square up from F and E; Star on line E is * on Scale from top line. Draw a line from shoulder point through Star; From Y to L is $\frac{1}{2}$ breast; square down from L.

Shape back, hollowing $\frac{1}{2}$ inch at Y, commencing top of sideseam $\frac{1}{8}$ breast, more or less, above breast line, and curving it gracefully through L to P.

P to R is $\frac{1}{2}$ breast; L to M is $1\frac{1}{8}$ inch.

Shape sideseam of forepart, reducing a seam at top, curving it gracefully through M and slightly rounding over the hip to R;

Sweep from bottom of sideseam by shoulder point as to N.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape scye. Shape gorge through $\frac{3}{4}$ inch above I; From shoulder point to 2 is $\frac{1}{4}$ breast.

Take out a V at 2, shape top of lapel as desired, and make it $2\frac{1}{2}$ inches wide, more or less, according to taste or style. From K to V is 1 inch;

From S to T is 3 inches, and V to T is the same; Shape front as represented.

The buttons are as far back from S as the distance from S to center of holes.

Square down from F;

Point 1 is 8 inches, more or less, according to length of coat above the bottom.

Mark the top of pocket parallel with bottom of coat and divide the width, usually $6\frac{1}{2}$ inches, equally on each side of 1.

Take out a V from scye to pocket mouth, making it $\frac{1}{2}$ inch wide at the waist;

Shape bottom as as represented. This completes the Draft.

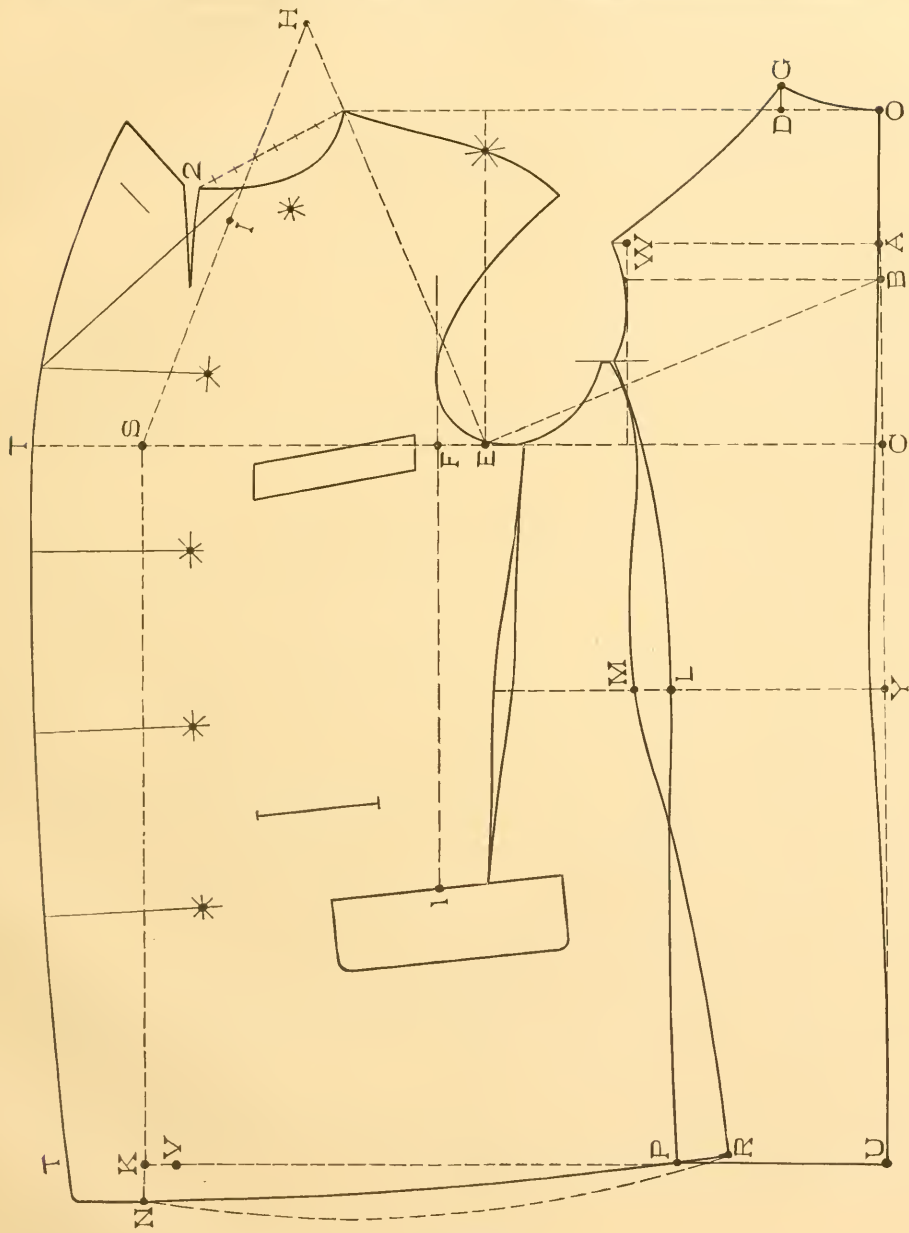


PLATE 125.

SACK FOR CORPULENT FIGURE.

PLATE 26.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE
ARE AS FOLLOWS :

$$\left. \begin{array}{l} 17 \\ 18\frac{1}{2} \\ 31 \end{array} \right\} \text{lengths,} \quad \left| \begin{array}{l} 46 \text{ breast,} \\ 50 \text{ waist.} \end{array} \right.$$

S ELECT Scale corresponding with the breast measure and proceed as follows :
Square lines O V and O D ; O to A is end of Scale to A ; O to B is end of Scale to B ; O to C is end of Scale to C ;

O to Y is natural waist, O to V is fashionable waist and O to U is 30 inches always ;
Square out from A B C Y U and V ; O to D is end of Scale to D and D to G is $\frac{5}{8}$ inch ; A to W is end of Scale to W ; square down from W ; C to E is end of Scale to E ; C to F is end of Scale to F ; F to S is end of Scale to S ; square down from S ; S to T is one inch.

Place angle of Square at E, with one arm touching B, and mark up to H. Where the line E H crosses the top line locate the shoulder.

H is the width of top of back from shoulder point ; Draw a line from H to S ; H to I is $\frac{1}{3}$ breast ; Square up from F and E ; Star on line E is * on Scale from top line ; Draw a line from shoulder point through Star ; From Y to L is $\frac{1}{3}$ breast ; square down from L.

Shape back, hollowing $\frac{1}{2}$ inch at Y, commencing top of sideseam $\frac{1}{5}$ breast, more or less, above breast line and curving it gracefully through L.

P to R is $\frac{1}{2}$ breast ; L to M is $1\frac{1}{3}$ inch.

Shape sideseam of forepart, reducing a seam at top, curving it gracefully through M and slightly rounding over the hip to R.

Sweep from bottom of sideseam by the shoulder point as to N.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape scye. Shape gorge through $\frac{3}{4}$ inch above I ; From shoulder point to 2 is $\frac{1}{4}$ breast ; Shape from T to K as for a regular form.

Point 3 is far enough advanced for a figure measuring 1 inch more at waist than at breast.

As the waist measure we are using is 4 inches larger than the breast, point 3 is therefore 3 inches too small, or $1\frac{1}{2}$ inch on each side ;

For this reason we enlarge $1\frac{1}{2}$ inch from 3 to 4.

Now add for lapel from 2 and shape front as represented, indenting a trifle at end of break, curving through T and 4 and running parallel with original or dotted line from 4 down. Square down from F ; Point 1 at pocket is 8 inches above the bottom ;

Mark top of pocket parallel with bottom of coat and divide the width, $6\frac{3}{4}$ for this size, equally on each side of 1.

Make a straight cut from scye to pocket as marked, open the forepart at scye as much as the distance is from 3 to 4 and press down the surplus paper thus forced to bottom ; see broken lines, then shape bottom.

This completes the Draft.

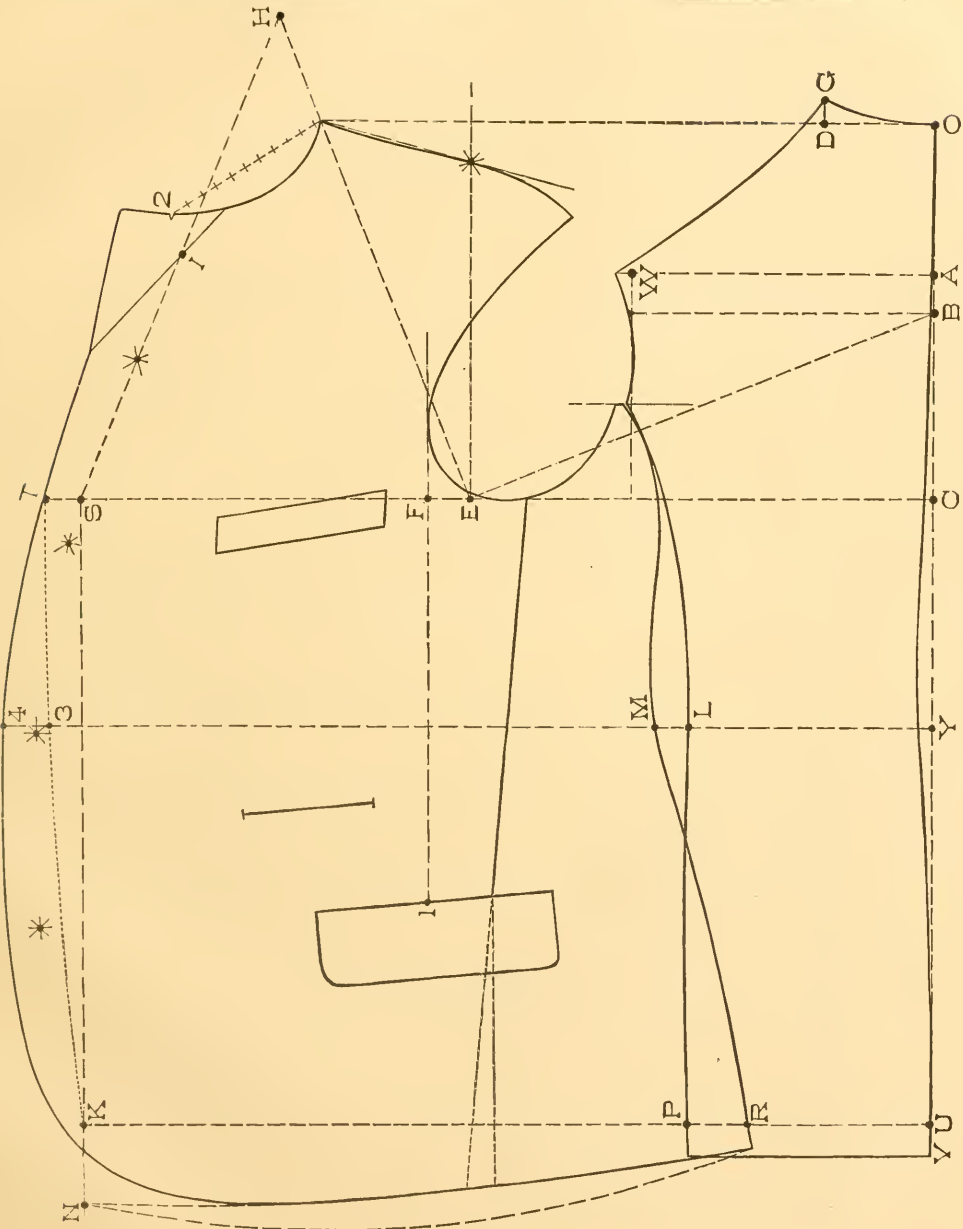


PLATE 26.

FLY-FRONT OVERSACK.

PLATE 27.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE ARE AS FOLLOWS, TAKEN OVER THE COAT :

$$\left. \begin{array}{l} 17 \\ 18\frac{1}{2} \\ 38 \end{array} \right\} \text{lengths,} \quad \left| \begin{array}{l} 38 \text{ breast.} \end{array} \right.$$

SELECT Scale corresponding with the breast measure and proceed as follows :
Square lines O U and O D ; O to A is end of Scale to A ; O to B is end of Scale to B ; O to C is end of Scale to C ;

O to Y is natural waist, O to V is full length and O to U is 36 inches always ;

Square out from A B C U and V ; O to D is end of Scale to D and D to G is 1 inch ; A to W is end of Scale to W ; square down from W ; C to E is end of Scale to E ; C to F is end of Scale to F ; F to S is end of Scale to S ; square down from S.

Place angle of Square at E, with one arm touching B, and mark up to H. Where the line E H crosses the top line locate the shoulder.

H is the width of top of back from shoulder point ; Draw a line from H to S ; H to I is $\frac{1}{3}$ breast ; Square up from F and E ; Star on line E is * on Scale from top line ; Draw a line from shoulder point through Star ; From Y to L is $\frac{1}{3}$ breast ; square down from L.

Shape back, hollowing $\frac{1}{2}$ inch at Y and springing out 1 inch from U through to V, commencing top of sideseam $\frac{1}{3}$ breast, more or less, above breast line and curving it gracefully through L and P to bottom.

P to R is $\frac{1}{6}$ breast ; L to M is $1\frac{1}{8}$ inch ;

Shape sideseam of forepart, reducing a seam at top, curving it gracefully through M and slightly rounding over the hip through R to bottom.

Sweep from bottom of sideseam by shoulder point, as to 3.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape seye. Shape gorge through $\frac{3}{4}$ inch above I ; From shoulder point to 2 is $\frac{1}{4}$ breast ;

Take out a V at 2, shape top of lapel as desired and make it 2 inches wide, more or less, according to taste or style. From N to K is $1\frac{1}{2}$ inch ;

From S to T is 2 inches and K to 4 is the same ; Shape front as represented.

The buttons are as far back from S as the distance from S to center of holes ; Square down from F ; Point 1 is $12\frac{1}{2}$ inches, more or less, from bottom of seye.

Mark the top of pocket parallel with bottom of coat and divide the width, usually 7 inches, equally on each side of 1. Take out a V from seye to pocket mouth, making it $\frac{1}{2}$ inch wide at the waist. Shape bottom as represented.

This completes the Draft.

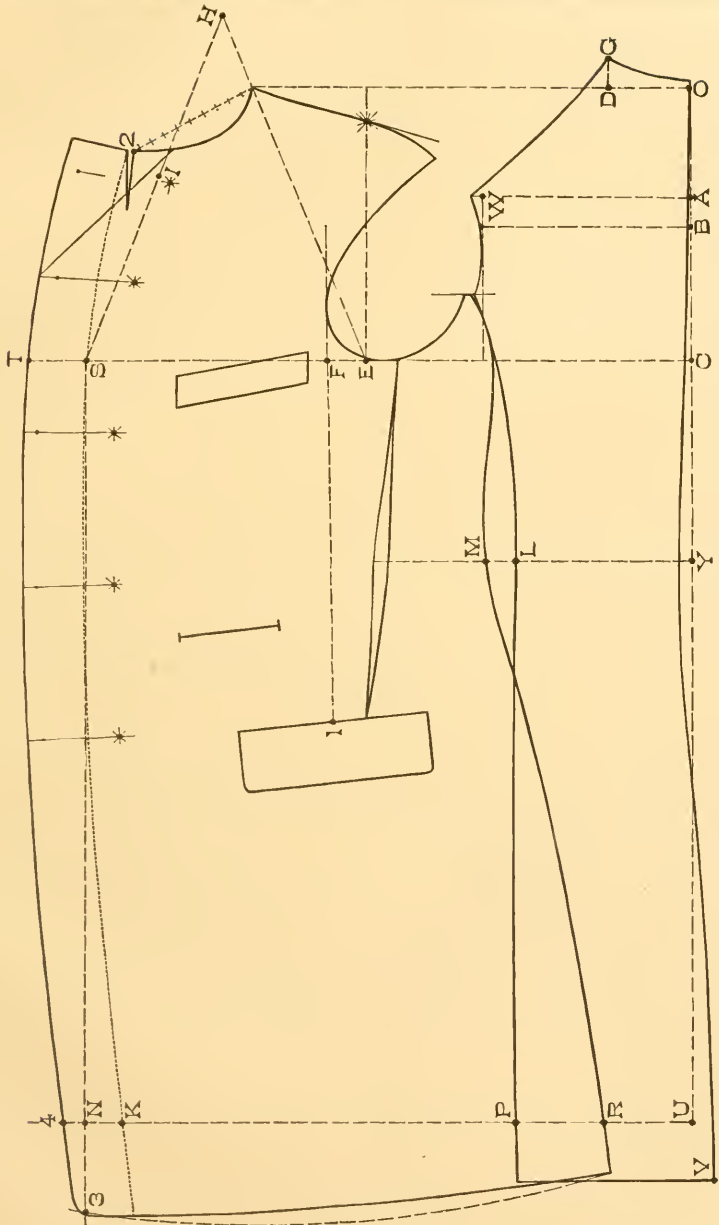


PLATE 27.

DOUBLE-BREASTED OVERSACK.

PLATE 28.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE ARE AS FOLLOWS, TAKEN OVER THE COAT.

17	}	lengths,	38 breast,
18½			34 waist.
38			

SELECT Scale corresponding with the breast measure and proceed as follows:
 Square lines O U and O D; O to A is end of Scale to A; O to B is end of Scale to B; O to C is end of Scale to C;

O to Y is natural waist, O to V is full length, and O to U is 36 inches always; Square out from A B C Y U and V; O to D is end of Scale to D, and D to G is $\frac{5}{8}$ inch; A to W is end of Scale to W; square down from W; C to E is end of Scale to E; C to F is end of Scale to F; F to S is end of Scale to S; square down from S.

Place angle of Square at E, with one arm touching B, and mark up to H. Where the line E H crosses the top line locate the shoulder.

H is the width of top of back from shoulder point; Draw a line from H to S; H to I is $\frac{1}{3}$ breast; Square up from F and E; Star on line E is * on Scale from top line; Draw a line from shoulder point through Star; From Y to L is $\frac{1}{3}$ breast; square down from L.

Shape back, hollowing $\frac{1}{2}$ inch at Y, and springing out 1 inch from U through to V, commencing top of sideseam $\frac{1}{3}$ breast, more or less, above breast line and curving it gracefully through L and P to bottom.

P to R is $\frac{1}{6}$ breast; L to M is $1\frac{1}{8}$ inch.

Shape sideseam of forepart, reducing a seam at top, curving it gracefully through M and slightly rounding over the hip through R to bottom.

Sweep from bottom of sideseam by shoulder point, as to 3.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape seye. Shape gorge through $\frac{3}{4}$ inch above I; From shoulder point to 2 is $\frac{1}{4}$ breast.

Take out a V at 2, shape top of lapel as desired and make it 3 inches wide, more or less, according to taste or style. From N to K is $1\frac{1}{4}$ inch; From S to T is 3 inches, and K to 4 is the same; Shape front as represented.

The buttons are as far back from S as the distance from S to center of holes; Square down from S.

Point 1 is $12\frac{1}{2}$ inches, more or less, from bottom of seye.

Mark the top of pocket parallel with bottom of coat and divide the width, usually 7 inches, equally on each side of 1.

Take out a V from seye to pocket mouth, making it $\frac{1}{2}$ inch wide at the waist. Shape bottom as represented.

This completes the Draft.

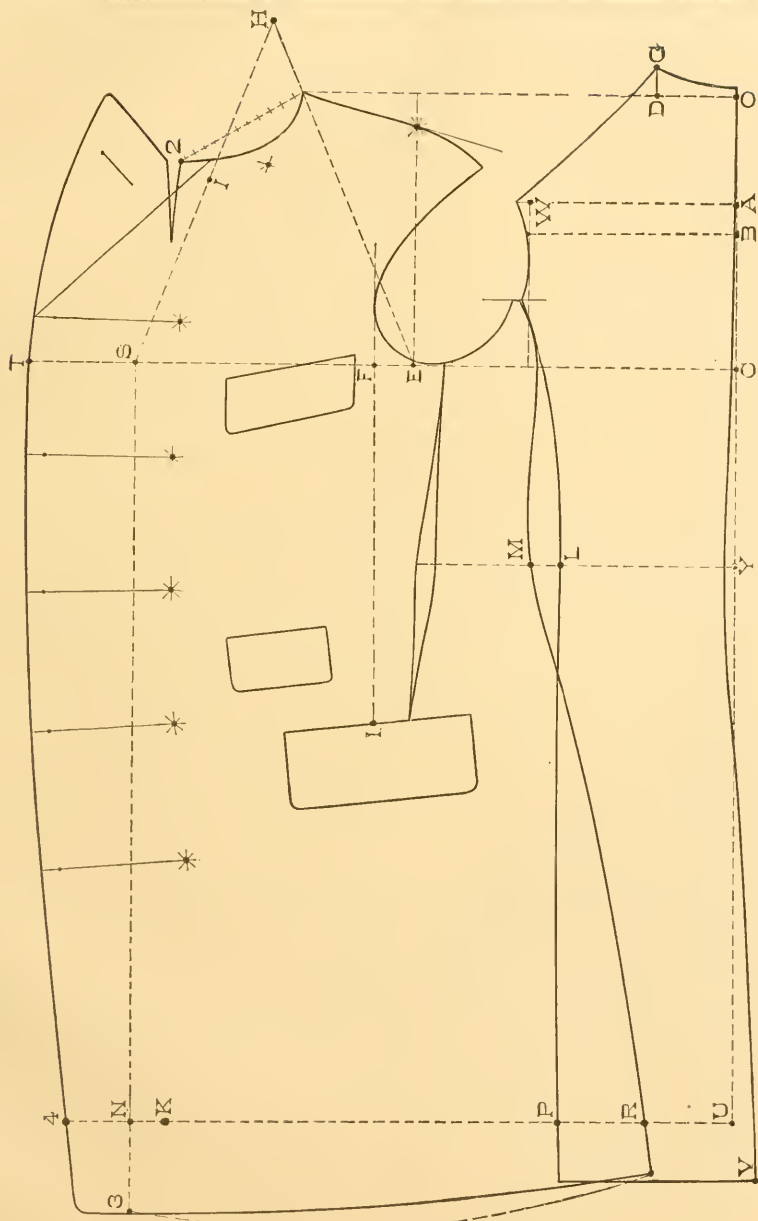


PLATE 28.

KNIGHTS' TEMPLAR COAT; GRAND OFFICER.

PLATE 29.

THE MEASURES USED FOR THE DRAFT ON OPPOSITE PAGE ARE AS FOLLOWS:

$$\left. \begin{array}{l} 17 \\ 18\frac{1}{2} \\ 37\frac{1}{2} \end{array} \right\} \text{lengths,} \quad \left| \begin{array}{l} 31 \text{ sleeve,} \\ 32 \text{ waist.} \end{array} \right| \quad \left| \begin{array}{l} 36 \text{ breast,} \\ 32 \text{ waist.} \end{array} \right|$$

SELECT Scale corresponding with the breast measure and proceed as follows: Square lines O V and O D; O to A is end of Scale to A; O to B is end of Scale to B; O to C is end of Scale to C; O to K is natural waist and O to V is fashionable waist; Square out from A B C K and V; O to D is end of Scale to D, and D to G $\frac{5}{8}$ inch; A to W is end of Scale to W; square down from W; C to E is end of Scale to E; C to F is end of Scale to F; F to S is end of Scale to S; square down from S; From K to L is $\frac{1}{4}$ breast or $2\frac{1}{4}$ inches.

Place angle of square at E, with one arm touching B, and mark up to H. Where the line E H crosses the top line locate the shoulder.

H is the width of top of back from shoulder point; Draw a line from H to S; H to I is $\frac{1}{3}$ breast; Square up from F and E; Star on line E is * on Scale from top line; Draw a line from shoulder point through Star.

Shape back as represented, raising $\frac{3}{8}$ inch, more or less, above W and carrying sideseam through L; L to M is $1\frac{3}{4}$ inch.

Shape sideseam of sidebody, reducing $\frac{1}{4}$ inch at top, $\frac{1}{2}$ inch at blade and carrying it through M.

Get length to 1 by the back and sweep from 1 by one inch back of shoulder point.

Shape under-arm cut, taking out at waist $\frac{3}{4}$ inch;

Draw a line from U to junction of sweep and line squared down from S as to R; Apply waist measure to N and add 2 inches from N to P.

Shape shoulder as represented, reducing $\frac{1}{2}$ inch at droop. Get width of shoulder by the back and shape scye. Shape gorge through I; From shoulder point to 2 is $\frac{1}{4}$ breast and $\frac{1}{2}$ inch; Shape front from 2 through S and P as represented; Shape bottom rounding up $\frac{1}{2}$ inch from R; From 2 to 3 is $1\frac{3}{4}$ inch; Shape the seam edge of lapel as represented; From 3 to 4 is 3 inches; from 5 to 6 is $3\frac{1}{2}$ inches and from 8 to 9 is $2\frac{1}{2}$ inches.

Space lapel for eleven holes and brush out the fourth and eighth, leaving three clusters of three holes as shown.

The buttons are placed $2\frac{3}{4}$ inches back from S and 2 inches back from 8.

This completes the Draft.

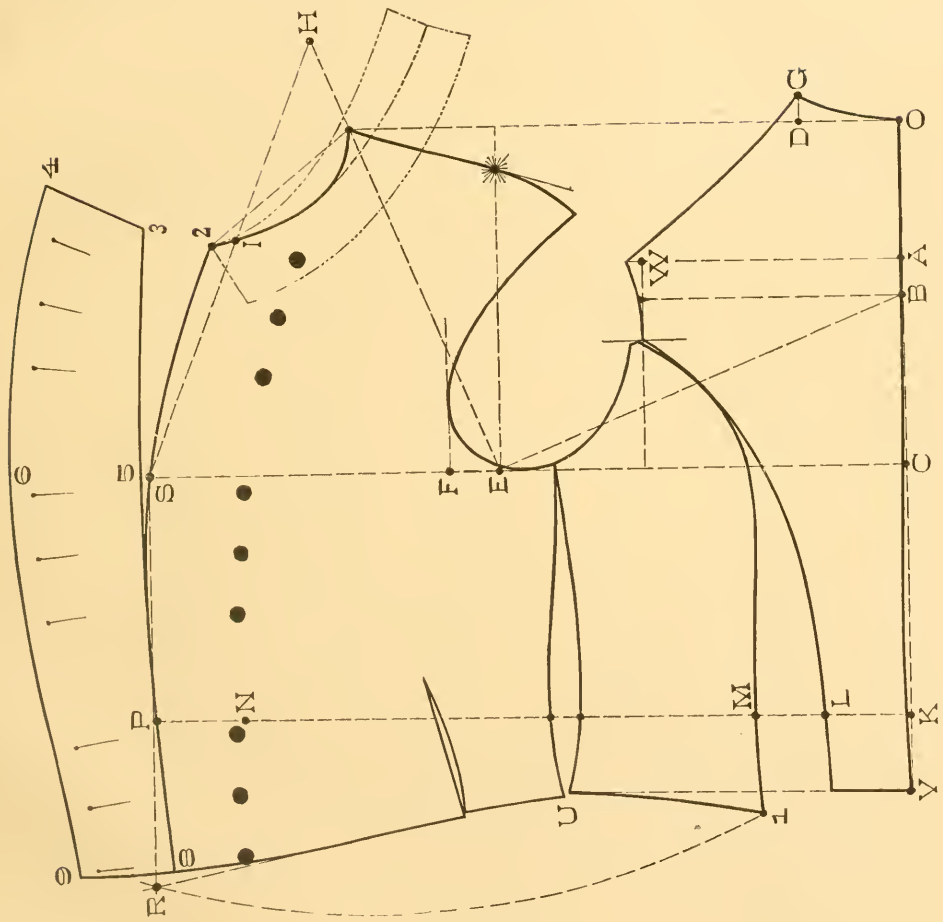


PLATE 29.

GENERAL REMARKS.

THERE are some cutters who prefer measuring over a Coat to measuring over the Vest. Good results may be obtained by measures taken in this way if the Coat measured over is a good fitting garment, not much padded in the shoulders and of a medium weight. The necessary additions to measures, when taken over a coat, are as follows:

To depth of scye add $\frac{3}{4}$ inch;

To front of scye add 1 inch;

To first over measure add $\frac{1}{2}$ inch;

Deduct from second over measure $\frac{1}{4}$ inch.

The following Table of proportionate sizes will be useful as a guide to correct measurement and in cutting proportionate patterns:

MEASURES AS TAKEN ON THE VEST.

BREAST.	DEPTH.	FRONT.	1ST OVER.	2D OVER.
33	$7\frac{7}{8}$	$10\frac{1}{4}$	$10\frac{3}{4}$	$15\frac{1}{2}$
34	8	$10\frac{1}{2}$	11	16
35	$8\frac{1}{4}$	$10\frac{7}{8}$	$11\frac{1}{4}$	$16\frac{1}{2}$
36	$8\frac{1}{2}$	$11\frac{1}{4}$	$11\frac{3}{4}$	17
37	$8\frac{5}{8}$	$11\frac{5}{8}$	12	$17\frac{1}{4}$
38	$8\frac{7}{8}$	12	$12\frac{1}{4}$	$17\frac{1}{2}$
39	9	$12\frac{3}{8}$	$12\frac{1}{2}$	$17\frac{3}{4}$
40	$9\frac{1}{4}$	$12\frac{3}{4}$	$12\frac{3}{4}$	$18\frac{1}{4}$
41	$9\frac{3}{8}$	$12\frac{7}{8}$	13	$18\frac{1}{2}$
42	$9\frac{5}{8}$	$13\frac{1}{8}$	$13\frac{1}{4}$	$18\frac{3}{4}$
43	$9\frac{3}{4}$	$13\frac{1}{4}$	$13\frac{1}{2}$	19
44	$9\frac{7}{8}$	$13\frac{3}{8}$	$13\frac{3}{4}$	$19\frac{1}{4}$
45	10	$13\frac{5}{8}$	14	$19\frac{1}{2}$
46	$10\frac{1}{8}$	$13\frac{3}{4}$	$14\frac{1}{4}$	$19\frac{3}{4}$
47	$10\frac{1}{4}$	$13\frac{7}{8}$	$14\frac{1}{2}$	20
48	$10\frac{1}{2}$	14	$14\frac{3}{4}$	$20\frac{1}{4}$

Above 40 chest the size of the shoulders increases slowly, and the variation will be found very extreme in different districts; no Table of Measures can do more than give an approximation; the Professional classes will measure, as a rule, smaller than what is considered Normal, while in the Lumber districts the shoulder size will be very large, as will those generally whose daily avocations call for steady use of the arms.

The measures for an Overcoat should be taken over the Coat; but, in case only the measures over the Vest are available, the following additions must be made:

To depth of scye add $1\frac{1}{4}$ inch;

To front of scye add 2 inches;

To first over measure add $1\frac{1}{2}$ inch ;

To second over measure add $1\frac{1}{4}$ inch.

Should a change of style require wider backs than given in these drafts, then make the backs wider. Width of back, within reasonable limits, has nothing to do with the fit. For a short, corpulent figure, say, for instance, a man 5 feet 6 inches in height and 45 breast, it is always well to cut the back narrower than $\frac{1}{3}$ and $\frac{1}{12}$ breast, because it will give him narrower shoulders, and make him appear less stout. The $\frac{1}{3}$ and $\frac{1}{12}$ would give a width of about $9\frac{2}{3}$ inches ; but $8\frac{3}{4}$ will be wide enough, and will improve his appearance. No change need be made in drafting the sleeve, as the increased size of arm hole will enlarge it sufficiently.

By way of caution, it may be well to remark that the sidebody should never be reduced more than $\frac{1}{2}$ inch from back at the blade, as, if it is tight there, the Coat will swing at the waist and show fullness at back scye.

In cutting Vests for corpulent figures a V should be taken out from bottom to pocket, or, which is as well, the forepart should be cut through from side to end of pocket, opened out at sideseam from $\frac{1}{2}$ to 1 inch, and the surplus paper pressed down at bottom.

SINGLE-BREASTED VEST.

PLATE 30.

MEASURES AS TAKEN OVER THE VEST.

$8\frac{1}{2}$ depth of scye,	$10\frac{1}{2}$ opening,	11 front of scye,	36 breast,
17 nat. waist,	$25\frac{1}{2}$ full length,	$11\frac{3}{4}$ first over,	32 waist,
		19 $\frac{1}{2}$ front balance,	
		19 $\frac{1}{2}$ back balance.	

TO these measures add as follows:

To depth of scye 1 inch; to front of scye $1\frac{1}{2}$ inch; to first over 1 inch; to front balance 1 inch and to back balance $\frac{1}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS:

$9\frac{1}{2}$ depth of scye,	$10\frac{1}{2}$ opening,	$12\frac{1}{2}$ front of scye,	36 breast,
17 nat. waist,	$25\frac{1}{2}$ full length,	$12\frac{3}{4}$ first over,	32 waist,
		20 $\frac{1}{2}$ front balance,	
		19 $\frac{3}{4}$ back balance.	

[It is not generally necessary to use the second over measure, but for extra high or sloping shoulders it should be used the same as for a Coat, adding to it only $\frac{1}{2}$ inch. The 20-25 measure can be used instead of the second over the same as for a Coat. Either of these measures is valuable for disproportions.]

TO DRAFT.

Commence by squaring lines O V and O D; From O to C is depth of scye, $9\frac{1}{2}$; B is half-way between O and C; O to K is natural waist; O to D is $\frac{1}{5}$ breast and a good seam; square up from D $\frac{5}{8}$ inch; Square out from B C and K; B to W is $\frac{1}{5}$ and $\frac{1}{2}$ breast; square up from W; C to F is front of scye measure, $12\frac{1}{2}$; C to S is half breast, and S to T is $2\frac{1}{2}$ inches; Square down from T and sweep up from the same point by point C, for run of front above breast line; Square up from F;

Take $\frac{1}{4}$ inch less than front of scye measure, that is $12\frac{1}{4}$; place this amount at B with the angle of square touching the breast line, as at E, and square up by the other arm as at H; F to H is first over, $12\frac{3}{4}$; Shape top of back, making it $\frac{1}{2}$ inch wider than to the $\frac{5}{8}$ inch line, and reducing it a seam at O; H to I is width of top of back; Draw a line from I to B; Shape shoulder seam of back through I, adding $\frac{3}{8}$ inch beyond line W for width; Make shoulder seam of forepart to 2 one-quarter inch narrower than shoulder seam of back; Shape scye, clearing line F $\frac{1}{2}$ inch;

Get opening, adding $\frac{3}{4}$ inch for seams, and full length adding 1 inch for seams and making; Square across from N; Divide Draft into halves as to R and square down; Take out 1 inch on each side of line at natural waist as to L and M; Shape backseam, reducing $\frac{3}{8}$ inch at K; Shape under-arm cut from G through L and M; Y is $\frac{1}{5}$ breast from bottom line; shape bottom; Square across from Y to V for bottom of back; Shape gorge and collar as represented.

Now apply front and back balance measures to a point or points $\frac{1}{4}$ waist from front and back lines, as follows: From H to M is front balance $20\frac{1}{2}$, and O to L is back balance $19\frac{3}{4}$. If points L and M do not fall opposite each other, place them even and cut down the scye of back or front to match, changing at the same time the length of back from scye to bottom as required. For regular figures L and M will meet when the seam is closed, but for the extra erect L should be higher than M, making it necessary to lower the back, while for the stooping L will be lower than M, making it necessary to raise the back. These measures are used only on Block Patterns. This completes the Draft.

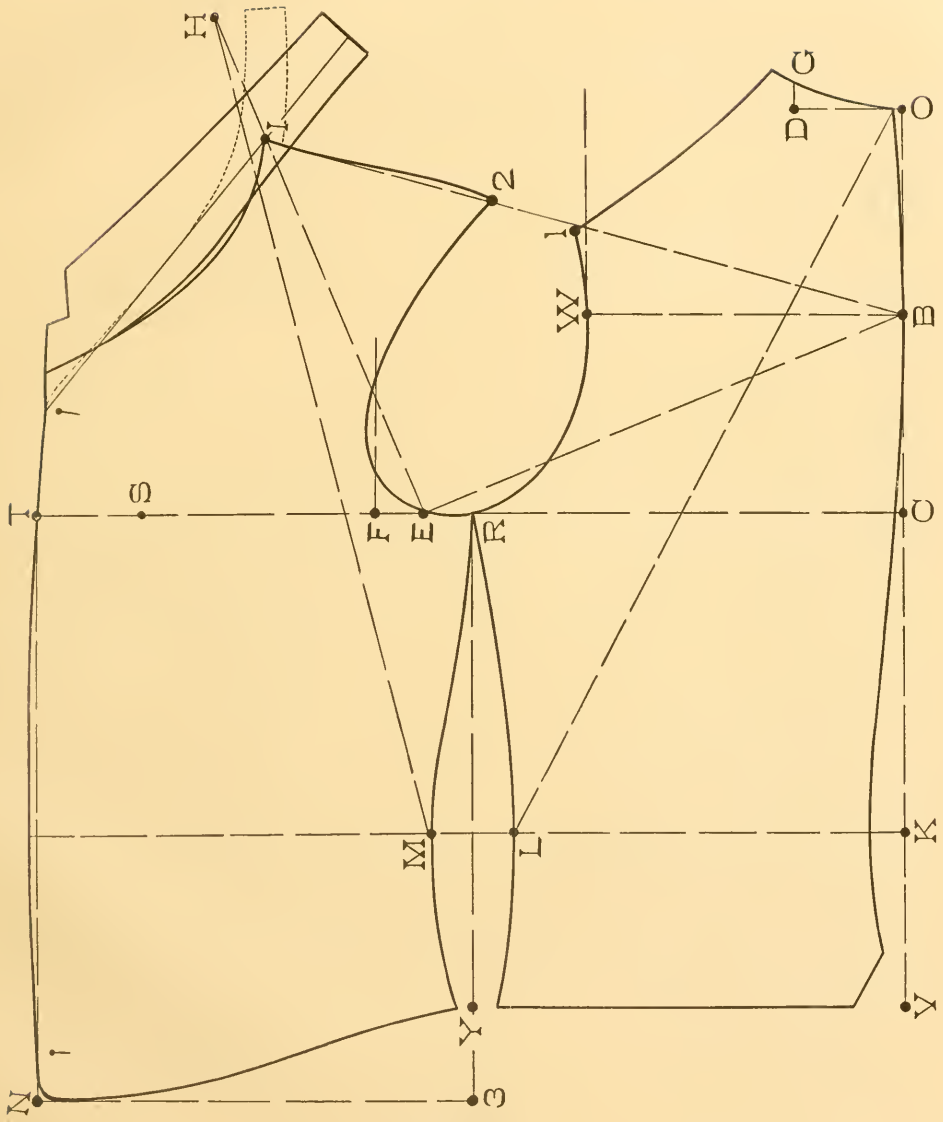


PLATE 30.

VEST FOR CORPULENT FIGURE.

PLATE 31.

MEASURES AS TAKEN OVER THE VEST.

$9\frac{1}{2}$ depth of scye,	14 opening,	13 front of scye,	43 breast,
$18\frac{1}{2}$ nat. waist,	28 full length,	$13\frac{1}{2}$ first over,	47 waist,
	$21\frac{3}{4}$ front balance,		
	$22\frac{1}{4}$ back balance.		

TO these measures add as follows:

To depth of scye 1 inch; to front of scye $1\frac{1}{2}$ inch; to first over 1 inch; to front balance 1 inch and to back balance $\frac{1}{4}$ inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN
DRAFTING, ARE NOW AS FOLLOWS:

$10\frac{1}{2}$ depth of scye,	14 opening,	$14\frac{1}{2}$ front of scye,	43 breast,	$22\frac{3}{4}$ front bal.
$18\frac{1}{2}$ nat. waist,	28 full length,	$14\frac{1}{2}$ first over,	47 waist,	$22\frac{1}{2}$ back bal.

TO DRAFT.

Commence by squaring lines O V and O D;

O to C is depth of scye, $10\frac{1}{2}$; B is half-way between O and C; O to K is natural waist; O to D is $\frac{1}{8}$ breast and a good seam; square up from D $\frac{5}{8}$ inch; Square out from B C and K; B to W is $\frac{1}{2}$ and $\frac{1}{12}$ breast; square up from W; C to F is front of scye measure, $14\frac{1}{2}$; C to S is half breast, and S to T is $2\frac{1}{2}$ inches;

Square down from T and sweep up from the same point by point C, for run of front above breast line; Square up from F; Take $\frac{1}{4}$ inch less than front of scye measure, that is, $14\frac{1}{4}$; place this amount at B with the angle of square touching the breast line, as at E, and square up by the other arm as to H; F to H is first over, $14\frac{1}{2}$; Shape top of back, making it $\frac{1}{2}$ inch wider than to the $\frac{5}{8}$ line, and reducing it a seam at O; H to I is width of top of back; Draw a line from I to B; Shape shoulder seam of back through 1, adding $\frac{3}{8}$ inch beyond line W for width; Make shoulder seam of forepart to 2 one-quarter inch narrower than shoulder seam of back; Shape scye, clearing line F $\frac{1}{2}$ inch;

Get opening, adding $\frac{3}{4}$ inch for seams, and full length, adding 1 inch for seams and making; Square across from N;

Divide Draft into halves as to R and square down.

[For proportionate forms it is assumed that the half waist is 2 inches less than the half breast.]

When half waist is 2 or more inches less than half breast, the entire difference is taken out under the arm; but when it is less than 2 inches smaller, proceed as follows: mark 1 inch on each side of centre line at waist,—this makes half waist 2 inches smaller than half breast,—then add $\frac{1}{2}$ inch at front and $\frac{1}{4}$ inch to back and forepart under arm for each inch until the half waist size is obtained. Example—Half breast $21\frac{1}{2}$, half waist $23\frac{1}{2}$; mark the inch points under arm as at L and M, this gives a $19\frac{1}{2}$ waist which is normal, but we want a $23\frac{1}{2}$ waist or 4 inches more, therefore, add four halves or 2 inches at front, as to 4, and $\frac{1}{4}$ or 1 inch as from M and the same as from L.

Shape backseam, reducing $\frac{3}{4}$ inch at K; Apply waist measure to 4, adding 1 inch for seams; Y is $\frac{1}{8}$ breast from bottom line; Square across from Y to V for bottom of back; Shape front through T and 4 as represented; Shape gorge and collar as represented.

Point M is half waist from backseam with seams allowed. Apply back and front balance measures to M as explained for Plate 18.

This completes the Draft.

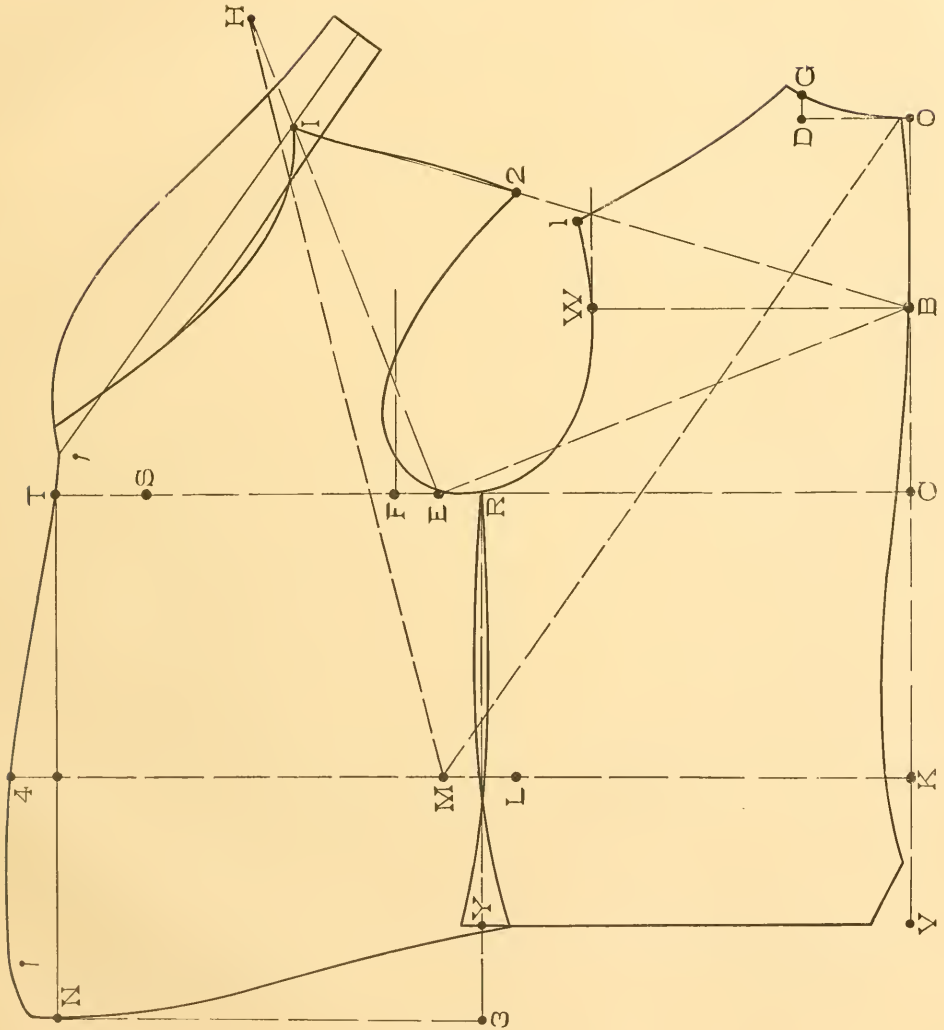


PLATE 31.

DOUBLE-BREADED VESTS.

PLATE 32.

MEASURES AS TAKEN OVER THE VEST.

$8\frac{1}{2}$ depth of scye,	$25\frac{1}{2}$ length,	11 front of scye,	36 breast,
17 nat. waist,		$11\frac{3}{4}$ first over,	32 waist.

[The front and back balance measures are omitted, as they are unnecessary for regular forms.]

TO these measures add as follows:

To depth of scye 1 inch; to front of scye $1\frac{1}{2}$ inch; to first over 1 inch.

THE MEASURES, WITH THE ADDITIONS AND AS USED IN DRAFTING, ARE NOW AS FOLLOWS:

$9\frac{1}{2}$ depth of scye,	$25\frac{1}{2}$ length,	$12\frac{1}{2}$ front of scye,	36 breast,
17 nat. waist,		$12\frac{3}{4}$ first over,	32 waist.

TO DRAFT.—UPPER DIAGRAM.

Commence by squaring lines O V and O D;

O to C is half scye, $9\frac{1}{2}$; B is half-way between O and D; O to K is natural waist; O to D is $\frac{1}{2}$ breast and a good seam; square up from D $\frac{5}{8}$ inch; Square out from B C and K; B to W is $\frac{1}{3}$ and $\frac{1}{2}$ breast; C to F is front of scye measure, $12\frac{1}{2}$; C to S is half breast, and S to T is 2 inches; Square down from T and sweep up from the same point by point C, for run of front above breast line; Square up from F.

Take $\frac{1}{4}$ inch less than front of scye measure, that is, $12\frac{1}{4}$; place this amount at B, with the angle of square touching the breast line, as at E, and square up by the other arm as to H; F to H is first over, $12\frac{3}{4}$; Shape top of back, making it $\frac{1}{2}$ inch wider than to the $\frac{5}{8}$ line, and reducing it a seam at O; H to I is width of top of back; Draw a line from H to T; T to R is $\frac{1}{2}$ breast; Draw a line from I to B; Shape shoulder seam of back through 1, adding $\frac{3}{8}$ inch beyond line W for width; Make shoulder seam of forepart to 2 one-quarter inch narrower than shoulder seam of back;

Shape scye, clearing line F $\frac{1}{2}$ inch; N is full length and 1 inch for making; Square across from N;

G is $\frac{1}{4}$ inch more than half-way from C to T; Square down from-half way between C and T.

Take out 2 inches at waist, that being the difference between half waist and half breast. This locates L and M each 1 inch from center line.

Shape backseam, reducing $\frac{3}{8}$ inch at K; Shape under-arm cut from G through L and M; Y is $\frac{1}{8}$ breast from 3; Square across from Y to V for bottom of back; Shape gorge from I through R to sweep; Shape front, curving slightly from T to N;

Shape lapel seam, making the space between it and the forepart at gorge $\frac{3}{8}$ inch; Shape lapel, making it $3\frac{1}{2}$ inches wide at breast, $1\frac{3}{4}$ at bottom, and to style or taste, say 2 inches at top; Mark the buttons $1\frac{1}{4}$ inch back of line T N.

Point R is depth of gorge for single-breasted Vests which button to the throat.

The collar is drafted as for a frock, except that $\frac{3}{8}$ inch is sufficient for the stand.

This completes the Draft.

THE LOWER DRAFT.

This is produced in the same way as the one just explained, the only difference being that the lapel is cut to forepart and the collar shaped as represented.

It needs no explanations.

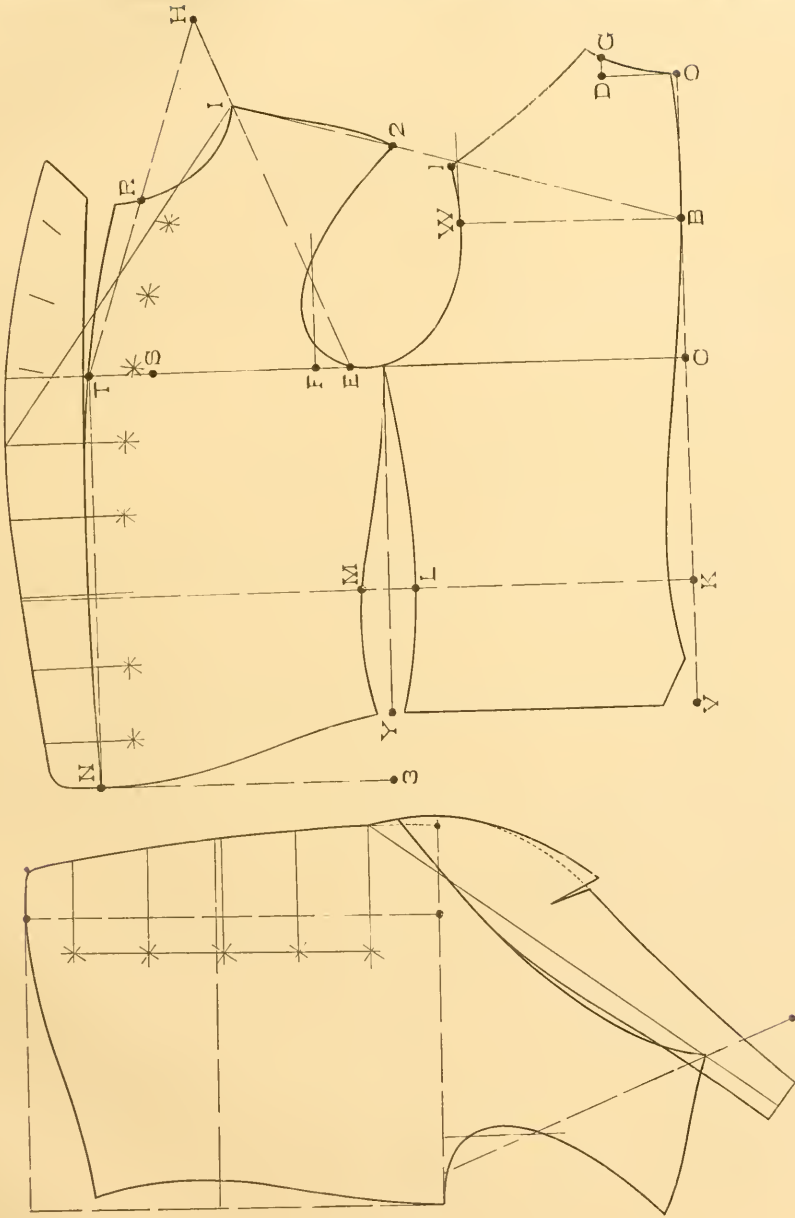


PLATE 32.

SINGLE-BREASTED VEST.—BY THE SCALE.

PLATE 33.

THE MEASURES ARE AS FOLLOWS:

10½ opening,	36 breast,
25½ length,	32 waist.
17 nat. waist,	

SELECT Scale corresponding with the breast measure and proceed as follows:

- Square lines O V and O D;
 O to A is end of Scale to A;
 O to B is end of Scale to B;
 O to C is end of Scale to C;
 O to K is natural waist;
 Square across from A B C and K;
 O to D is end of Scale to D; square up from D $\frac{5}{8}$ inch;
 A to W is end of Scale to W; square up from W;
 C to E is end of Scale to E;
 C to F is end of Scale to F;
 C to S is half breast and S to T is 2½ inches.
 Place angle of square at E, one arm touching at B, and square up to H. Where the line E H crosses the top line locate the shoulder point.
 Square down from T and up from F and E;
 * on line E is end of Scale to *;
 * on line W is end of Scale to * from line A;
 Shape backseam, reducing a seam at O and hollowing at K $\frac{3}{4}$ inch;
 Shape top of back, increasing width $\frac{1}{4}$ inch beyond the line squared up from D;
 Shape shoulder seam through * and shape scye to center, commencing $\frac{3}{8}$ inch beyond line W;
 Shape shoulder seam of forepart through *, make it $\frac{1}{4}$ inch narrower than shoulder seam of back and complete the scye, clearing line F $\frac{1}{2}$ inch;
 Draw a line from H to T;
 H to I is $\frac{1}{3}$ breast;
 Sweep up from T by point C;
 Shape gorge for military vest through I, and where sweep intersects it will be the end of collar;
 Get length, adding $\frac{3}{8}$ inch for opening and 1 inch for full length as to N;
 Square back from N;
 R is half-way between C and T;
 Square down from R;
 L to M is the difference between half waist and half breast (2 inches) equally divided on each side of center line;
 Shape under-arm cut from G through L and M;
 Y is $\frac{1}{3}$ breast above C.
 Shape bottom of forepart and back as represented.
 Shape gorge and collar.
 This completes the Draft.

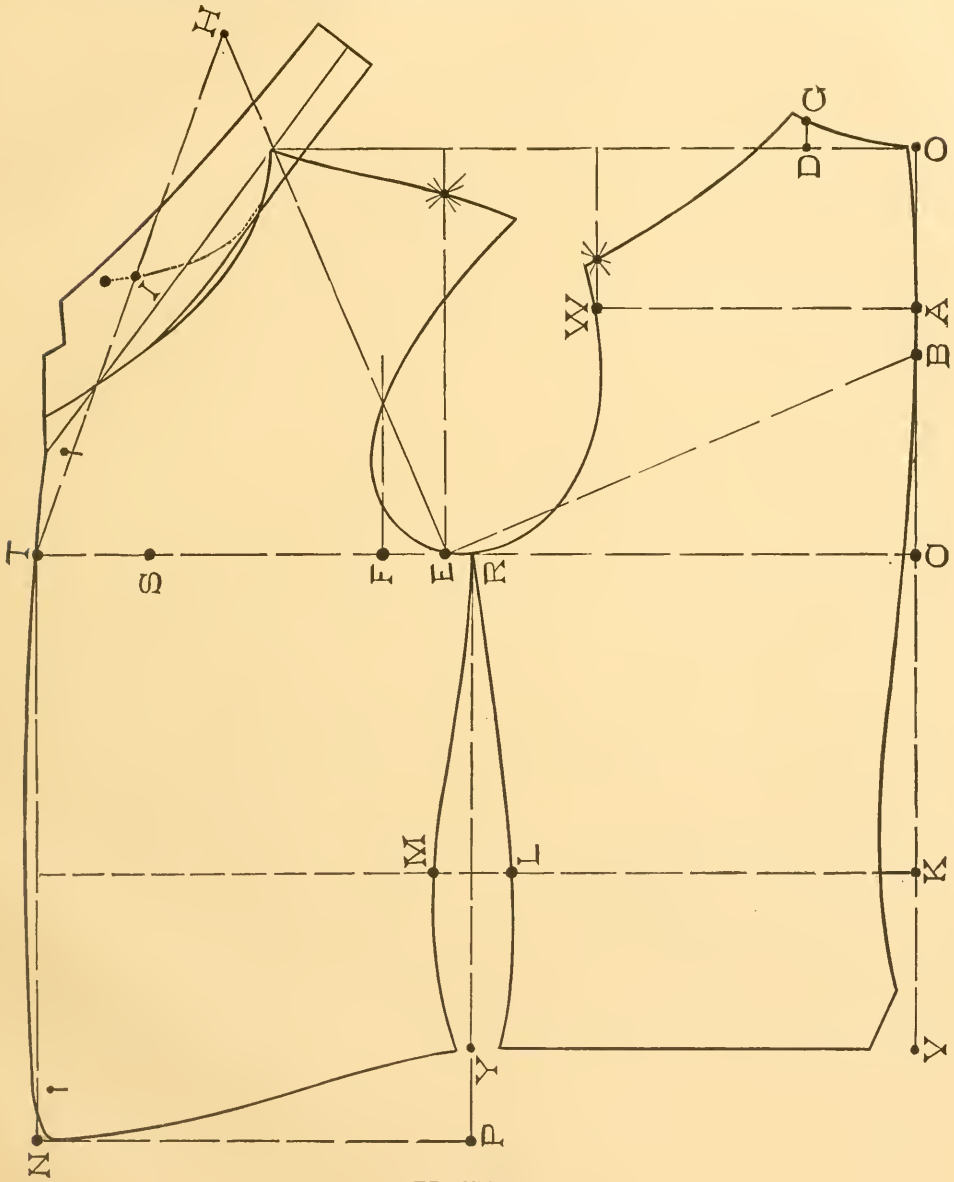


PLATE 33.

TROUSERS.

IT would appear a very simple matter to drape the leg and form a wrap around the seat and waist; but, simple as the problem appears, a good fitting pair of Trousers is rare to see. "Infallible" Systems nevertheless reckon by the thousands and their apparent diversity is increased to the eye by front, centre and side seam balance lines; yet they are mainly founded on the same primitive idea, varied only in the slant of the seat line; when the variation grows outrageous, the back part is frequently thrown out correspondingly at the bottom of the side seam with the sweep of a scimitar, and a shape is arrived at that fits nothing human, compelling the fronts to become an exhibition of creases.

Had we any practical method of measuring the angle from the instep to the fork allowing for the bend of knee and the lobe of the seat, we should only have to bring the waist to measure, and all our difficulties would be solved; but as it is, this is a matter of experience and judgment; and theoretical agreement seems about as impossible as practical divergence.

We have given two drafts; the first is somewhat novel and is an attempt to govern each portion of the garment by its measure on the form;—Bottom, Seat and Waist. It is more self varying than usual and produces for all shapes a graceful and easy fit.

The second is one of the best practical methods which we know of, founded on generally received ideas, corrected by the light of our experience. Theoretical disputants have grown grey, and have left the question of "open and close cut" still unsolved; yet the mystery lies within a very narrow compass. "How much shall the angle be opened?"

As the angle of the leg seam is opened the side seam is shortened; as the angle of the leg seam is closed the side seam is lengthened; when the side seam is short horizontal creases will appear on the top side from fork to knee, too much cloth is apparent up and down the leg, but a smooth back part is given, easy for riding or to sit down in; but otherwise full of fatal objections; when the side seam is long there will be tightness at knee when the leg is in motion, sitting down or going up stairs the constraint becomes annoying; a too crooked seat line will cause the goods to bag at the seat and the fork will look too full; too straight a seat line will also cause want of ease in sitting or stooping and the pantaloons will bulge at the knee.

We have endeavored to steer mid-channel between the rocks.

Other faults than those spoken of are mainly owing to want of unison in the lines of front and back parts, or to bad making up.

TROUSERS.

PLATE 34.

←•••→

MEASURES $\left\{ \begin{array}{l} \text{Outside seam, } 41\frac{1}{2}; \\ \text{Inseam, } 32; \\ \text{Waist, } 31; \end{array} \right. \left\{ \begin{array}{l} \text{Seat, } 36; \\ \text{Knee, } 17; \\ \text{Bottom, } 17. \end{array} \right.$

DRAFT PRODUCED BY THE MEASURES.

FRONT PART.

DRAW line A; mark off inseam 32, outside $41\frac{1}{2}$; and square out at bottom about 4 inches; Mark off on this line $\frac{1}{6}$ of entire bottom (17 on 6ths);

From this point sweep by length of inseam at B across for crotch, and by outside seam at C for waist;

From B on crotch sweep, mark off $\frac{1}{2}$ of waist on thirds; also, $\frac{1}{2}$ seat on halves, less $\frac{1}{4}$ inch; Mark this point by *;

From * mark off also $\frac{1}{1\frac{1}{2}}$ —and $\frac{1}{8}$ of seat at D (18 on 12ths and 18 on 8ths);

The crotch point is at the $\frac{1}{8}$;

At $\frac{1}{2}$ lay angle of square, one arm touching at B, and square down by the other arm at E; From D to E 32; Knee is 14 inches down from D;

Square across by line E;

Form inseam from D, reducing at knee $\frac{1}{4}$ inch, as illustrated;

From the $\frac{1}{6}$ at bottom through $\frac{1}{3}$ on crotch sweep, draw line to sweep of waist at O;

From O to top of fly $\frac{1}{6}$ of waist ($15\frac{1}{2}$ on 6ths);

Draw line to * and shape fork, as illustrated; undress side as per dotted lines;

Make waist $\frac{1}{4}$ inch less than $\frac{1}{2}$ of $\frac{1}{2}$ waist ($7\frac{1}{2}$) from top of fly;

Form top of side seam, giving the hip a gentle curve;

From E, the bottom is $7\frac{1}{4}$ inches;

Form side seam, dropping $\frac{1}{2}$ inch; Shrinking line is at $\frac{1}{6}$ of bottom;

Hollow instep and cut out front part.

BACK PART.

Place front part in position and extend sweeps at D B C;

Mark out from D $\frac{1}{1\frac{1}{2}}$ of seat (18 on 12ths), which gives crotch point of back part; Rise $\frac{1}{6}$ of seat at O for top of waist;

From O $\frac{1}{4}$ waist and 1 inch— $8\frac{3}{4}$ inches gives top of side seam on back part;

From this point make waist to measure allowing for seams and slash; From seat line at waist, draw line to undress side at crotch and shape crotch as illustrated;

From E, $\frac{1}{2}$ of bottom, $8\frac{1}{2}$ inches, for bottom of side seam;

Make bottom at leg seam to measure 17, allowing $\frac{3}{4}$ for seams, $17\frac{3}{4}$ inches;

Form inseam, giving 1 inch at knee; Allow for seams and make knee at side seam to measure;

From * on crotch sweep, measure front part to side seam. Lay this measure where crotch curve meets seat line and measure to B $\frac{1}{2}$ of seat 18—add $1\frac{1}{2}$ or 2 inches for making up as desired, and finish draft as illustrated. Measure from fork and make notch of back at knee same length as that of front part; from knee, measure to bottom, allowing $\frac{1}{4}$ inch on back part.

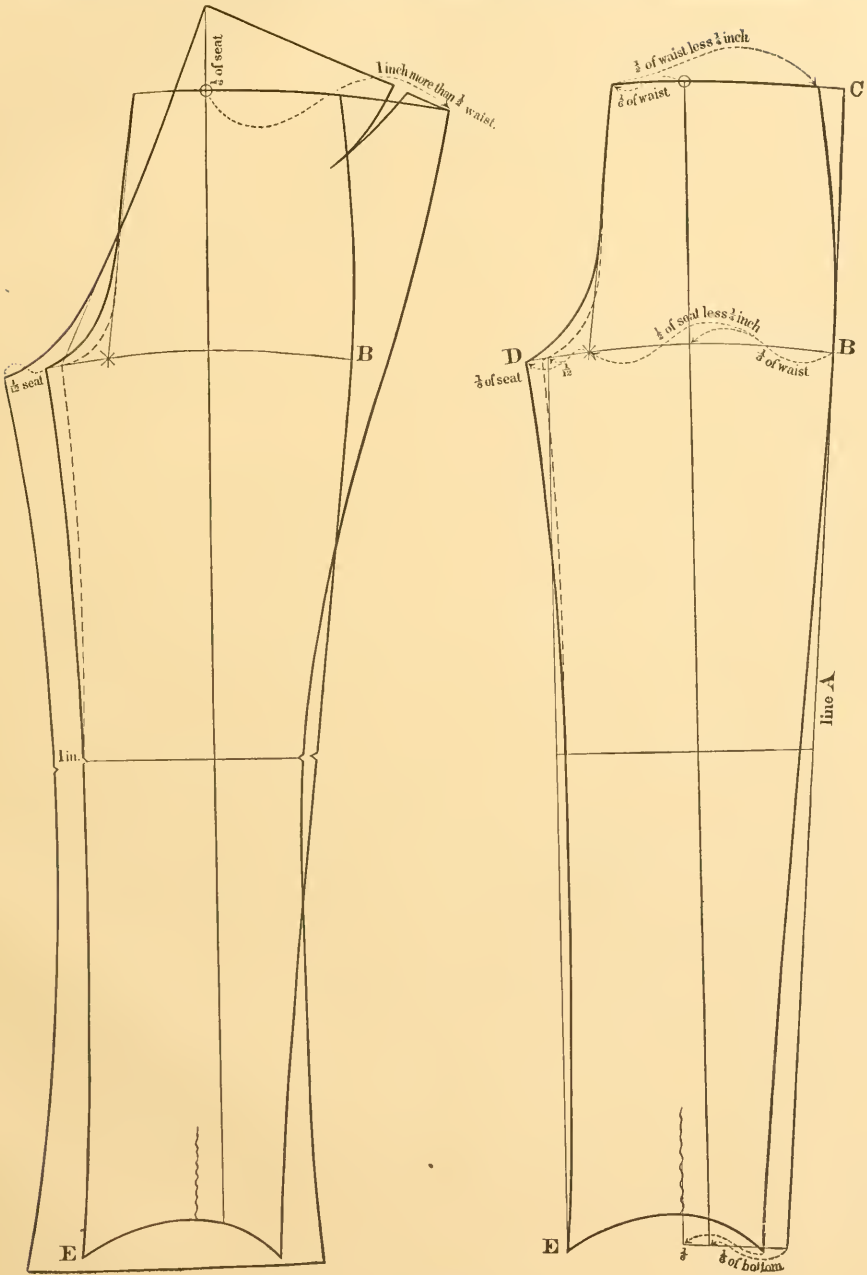


PLATE 34.

TROUSERS.

PLATE 35.

SECOND DRAFT.

MEASURES.	{	Outside seam	40	{	Waist	32
		Inseam	$30\frac{1}{2}$		Knee	16
		Seat	36		Bottom	16

DRAFT PRODUCED BY THE MEASURES.

FRONT PART.

DRAW line A—square out at C;
 Mark off inseam $30\frac{1}{2}$ at D—outside seam 40 at E—square each across;
 On line D mark off $\frac{1}{4}$ seat (18 on fourths) also $\frac{1}{2}$ (18 on halves);
 Square up and down for line B;
 Make bottom width desired, say 7 inches;
 * is the centre of bottom—from $\frac{1}{4}$ of seat to * at bottom draw centre line—sweep from * by inseam length on line B at crotch; and on sweep make crotch point $\frac{1}{8}$ of seat (18 on 8ths);
 Shape fork as illustrated;
 Undress side as per dotted lines;
 Knee is at $13\frac{1}{4}$ from crotch; square across by line B— $\frac{3}{4}$ inch from centre line toward inseam make * and form knee equal on each side of *;
 Form inseam as illustrated;
 Shrinking line is at $2\frac{3}{4}$ from side seam;
 Cut out fore part.

BACK PART.

Place front part in position—extend lines at bottom and knee—also at sweep of crotch—crotch of back part is at $\frac{1}{2}$ of seat (18 on 12ths);
 Knee of back part is $\frac{3}{4}$ of an inch out at leg seam; make knee to measure allowing for seams; bottom at equal distance from * allowing for seams;
 Form inseam;
 On line D on front part square up from side seam on 12ths as illustrated;
 From where this line cuts waist line, measure back $\frac{1}{4}$ of seat (18 on 4ths) for top of side seam of back part;
 Make waist to measure allowing for seams and slash—draw seat line to $\frac{1}{2}$ of crotch on front part—shape crotch and seat seam as illustrated;
 Measure across for size of seat allowing $1\frac{1}{2}$ or 2 inches as desired for making up;
 Form side seam—measure for notch of hind part, equal to notch on front at knee—from notches at knee, measure to bottom allowing $\frac{1}{4}$ more on back part and finish draft as illustrated.

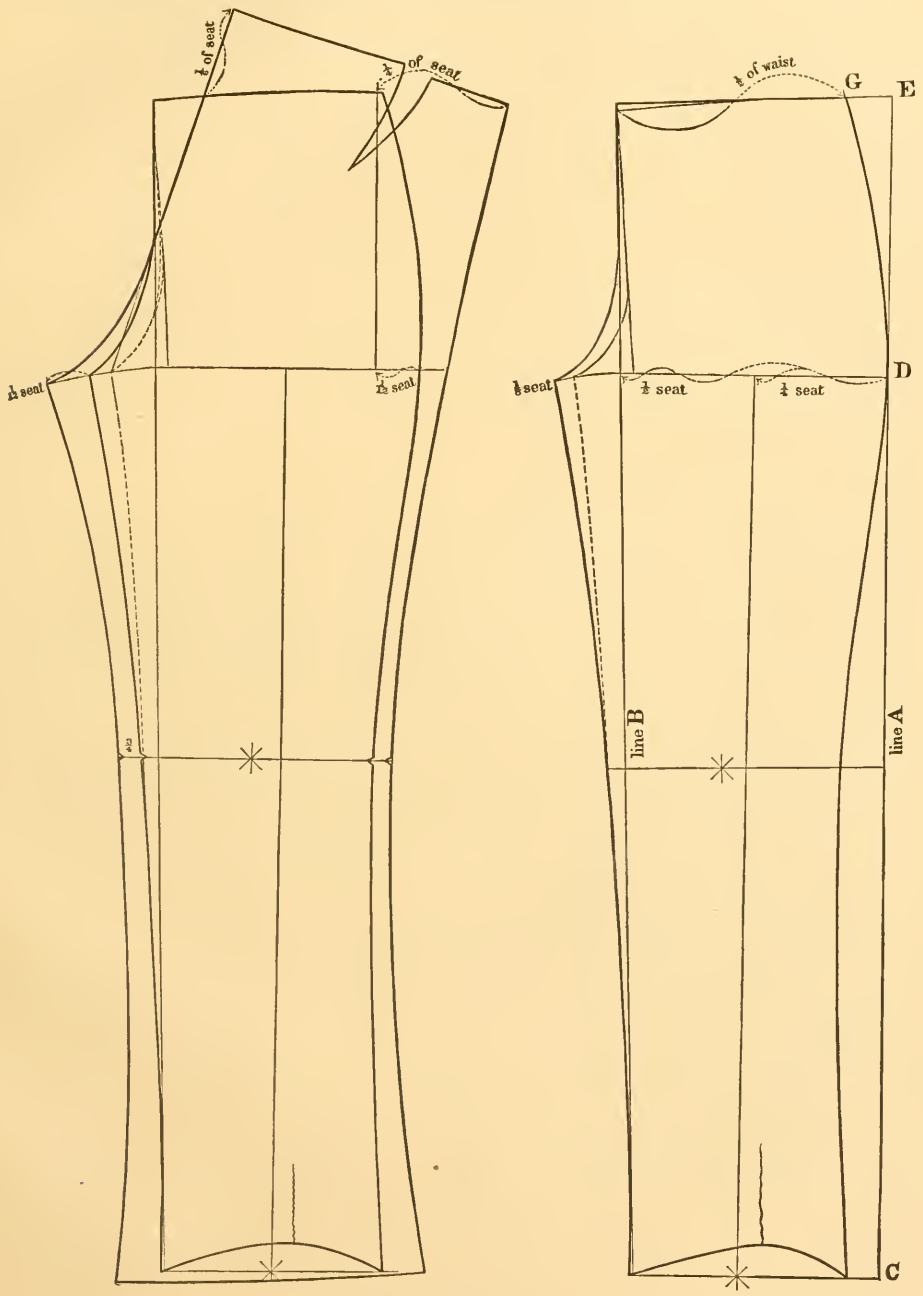


PLATE 35.

TROUSERS FOR CORPULENT FIGURE.

PLATE 36.

THE MEASURES USED ARE AS FOLLOWS:

43 outside seam,	20 knee,	44 seat,
31½ inside seam,	19 bottom,	46 waist.

TO DRAFT FOREPART.

COMMENCE by squaring lines A M and A B;

A to B is outside seam; B to C is inside seam;

D is 2 inches less than half-way between C and B;

Square across from C D and B;

C to F is half seat; F to G is ½ seat;

Square up and down from F;

H is half-way between C and F;

From I to K is 7 inches;

T is half-way between I and K;

Draw a line from T up through H.

For Trousers so large at bottom as these add ½ inch from I to R, and the same from K to P. L is ¾ inch back from G;

Draw a line for inside seam from L to R; From U to V is half knee.

It is assumed that point M is right for all sizes where the waist is four inches or more smaller than the seat. For every size over that ¼ inch is added. As the seat measure we are using is 44 and the waist is 46, the waist is 6 sizes over proportion, because 4 inches less than seat would give 40 waist. We therefore call point M 40, and add ¼ until we have ⅘ as to N.

N to O is half waist.

Shape front as represented, rounding more or less according to the form to be fitted, and raising above N to make tops square when the fronts are closed.

Shape sideseam from O through C and V to P, hollowing a trifle at ankle;

Cut out the Forepart.

TO DRAFT UNDERSIDE.

Sweep from A by the knee;

Extend cross lines at seat, knee and bottom;

From R to K is half bottom and ½ inch, and from P to I is the same;

Add ½ inch for making on each side at knee;

Add 1 inch at hip as to C; M to N is ¼ seat;

Draw a line from B, which is half-way between F and G (see Forepart), up through N; N to O is ⅙ seat;

O to F is half waist on Division of Halves and 1 inch for seams;

Shape sideseam from F through C to K as represented;

Shape top from F to O; G to U is ⅓ seat;

Shape seatseam from O to U, passing through G.

Shape inside seam as represented.

This completes the Draft.

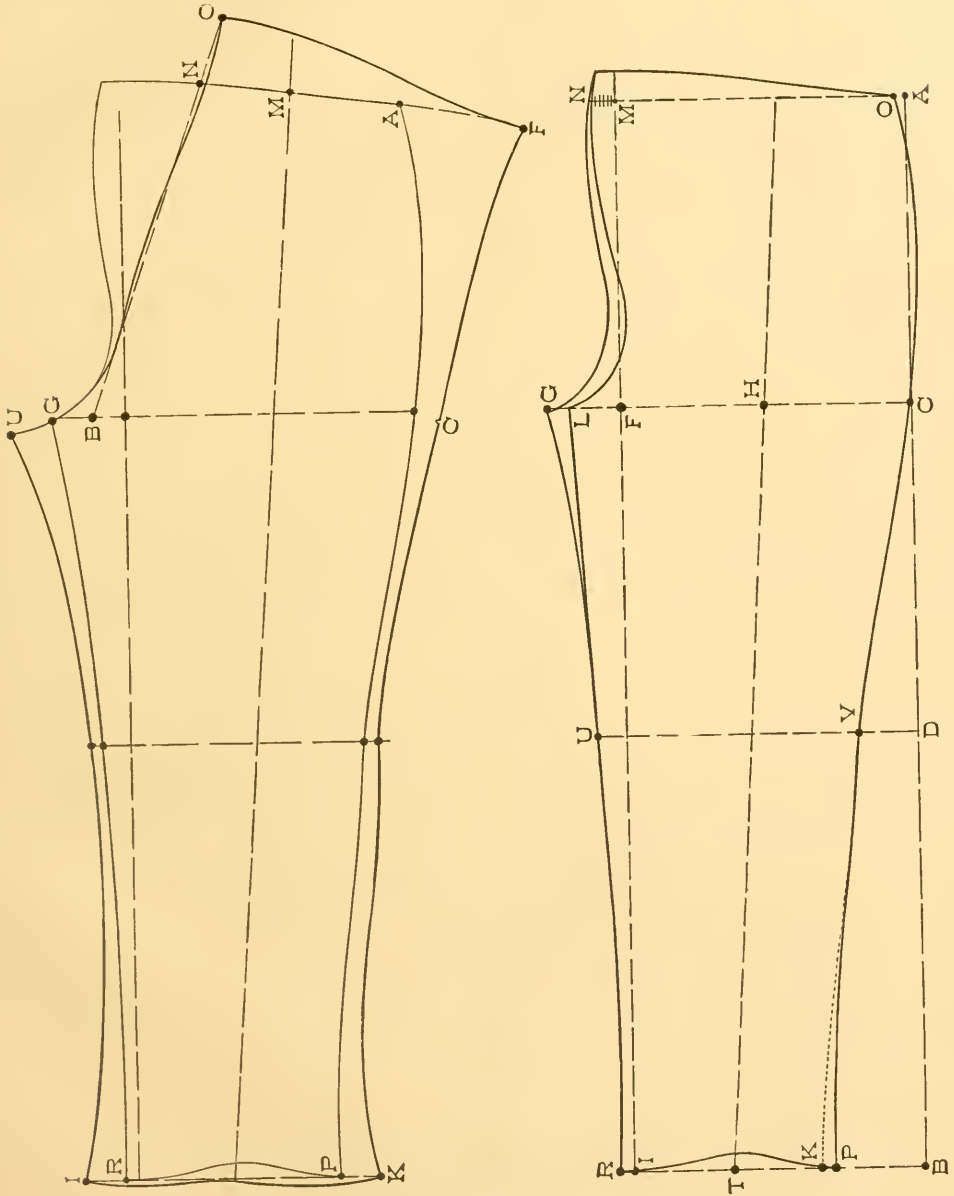


PLATE 36.

BREECHES.

PLATE 37.

IT must be always borne in mind that this Garment is required to be easy in the sitting posture: plenty of room in the seat without being full in the lap when on Horseback or on the Bicycle. The knee should be gripped tightly, taking care to have length enough from fork to knee, without riding up when the knee is bent and the wearer is in the riding position. The top part should be held easy to the under part from above the knee to the bottom, and the fullness well pressed in so as to form a knee; cut on a round on each side of the knee on the top part, and press it well in before basting them together; that is, make a knee in the Breeches to receive the knee when bent; this is especially desirable in Bicycle Breeches, the knee being lifted so high.

Measures.	{	Outside seam 27,	{	Waist 32,
		Inseam $17\frac{1}{2}$,		Above knee $14\frac{3}{4}$,
		Seat 36,		Garter $13\frac{1}{2}$.

DRAFT PRODUCED BY THE MEASURES.

TO DRAFT THE FRONT PART.

DRAW line A B 27 inches; square back from B;
From B to C is $17\frac{1}{2}$; square back from C; from C to E is $\frac{1}{4}$ of seat (18 on 4ths);

From E to D the same; from E square down to J and up to O; K to L is $\frac{1}{2}$ knee, $6\frac{3}{4}$ inches; equal on each side of J, $3\frac{3}{8}$;

Make K a pivot and sweep from C to F; from C to F is $\frac{1}{2}$ of seat (18 on 8ths);

From $\frac{1}{4}$ inch in advance of A, form fork to F as illustrated, hollowing it more than in Pantaloons for the greater ease required in the sitting posture;

Undress as illustrated;

From D to G is $1\frac{1}{2}$ (18 on 12ths);

From A to I is $\frac{1}{2}$ of the waist less $\frac{1}{4}$ inch;

Form inseam with gentle curve from F to K, slightly rounding at about 6 inches from the bottom;

Form the bottom of front part at knee on the round as illustrated; this must be shrunk in to a straight line, before sewing on the garter, and is a great help in making up a good form to the knee;

Form side seam from I through D to L;

Drop at point A $\frac{1}{2}$ inch and cut out Front part.

TO DRAFT THE BACK PART.

Place the front part in position and extend sweep from F to N;

From L sweep from D to S and I to R;

From F to N is $\frac{1}{2}$ of seat and a seam;

Form inseam as illustrated;

From H to R is $\frac{1}{4}$ of seat and 1 inch; O to P is $\frac{1}{6}$ of seat; from R through P make waist to measure allowing for seams and slash;

Draw line from U to point half way between C and F;

Form seat seam to N as illustrated;

From D to S is $1\frac{1}{2}$ inch in all cases.

Make size above knee to measure allowing for seams;

From L to M is $\frac{1}{2}$ inch in all cases; form side seam as illustrated; hollow bottom of under part and stretch to the required size of Garter;

Cut on button catch; make Garter $\frac{3}{4}$ inch wide when made up.

Bicycle garter should be 2 inches wide when made up, and the full length of the Breeches should at least be cut one inch longer so as to catch hard on the top of the calf.

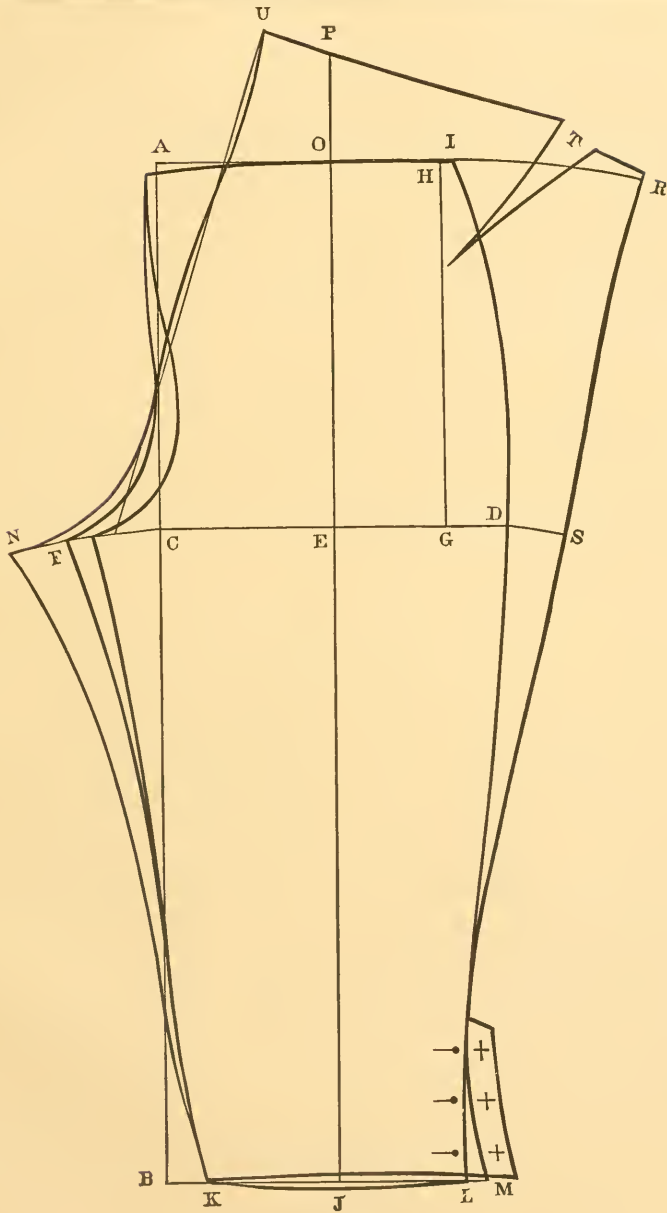


PLATE 37.

GAITERS.

A GAITER is a very small thing, but how few fit nicely; they crease on the instep, or are loose at the top generally; an easy, graceful, close fitting Gaiter is the exception to the rule and is only found on a well formed foot.

This is to be attributed to the methods laid down for their construction; from a given line forward and backward mark off fixed quantities to form the curve of the instep and the shape of the hind seam, opening or closing the draft to fill the measure; if the human foot always came up to the ideal standard of the modeler, this method would be as universally effective as it is now defective; there is no fact better known than that a model foot is a curiosity.

We propose a new departure, both in taking the measures and in applying them to the draft; easy, simple and certain.

TO TAKE THE MEASURES.

Place a short square, one arm resting on the floor in the same direction with the length of the foot; the angle towards the heel and the other arm pressed against it; call off the measure at the hollow above the heel ($3\frac{1}{4}$) and the full length of the gaiter to the top $5\frac{1}{2}$; then the two indentations—the one at the hollow and the other at the top—in this instance, each is $\frac{3}{4}$ of an inch; size around the top $10\frac{1}{2}$; around the instep 12; diagonally from heel around the instep $14\frac{1}{2}$ —size of bottom 20.

SHORT GAITERS.

PLATE 38.

Hollow above heel $3\frac{1}{4}$.	$\left\{ \begin{array}{l} \text{Around top } 10\frac{1}{2}. \\ \text{Around instep } 12. \\ \text{Diagonal measure } 14\frac{1}{2}. \\ \text{Size of Bottom } 20. \end{array} \right.$
Length $5\frac{1}{2}$.	
Heel indentation $\frac{3}{4}$.	
Top indentation $\frac{3}{4}$.	

TO DRAFT THE GAITER.

DRAW line A B C; B is $3\frac{1}{4}$ from A; C is $5\frac{1}{2}$ from A; square across from each point as illustrated;

D is $\frac{3}{4}$ from C; E is $\frac{3}{4}$ from B;

Form back seam of gaiter rounding the heel.

D to F is $5\frac{1}{4}$; square down;

From A to H diagonally, crossing the line E at H is $7\frac{1}{4}$.

Drop at G $\frac{1}{2}$ inch; measure from A to I $\frac{1}{2}$ inch less than $\frac{1}{2}$ Bottom $9\frac{1}{2}$ and square up one inch;

Form front and bottom through the points given as illustrated;

Raise at F $\frac{3}{8}$ inch and form top;

Cut out gaiter allowing $\frac{1}{4}$ of an inch all round for seams and turnings in;

Make the button catch $1\frac{1}{2}$ inch when made up; the sewing on edge of the button catch may be straightened a seam at top and bottom, as this will tighten the seam on the side of the foot.

This size gaiter will fit neatly on a 6 shoe.

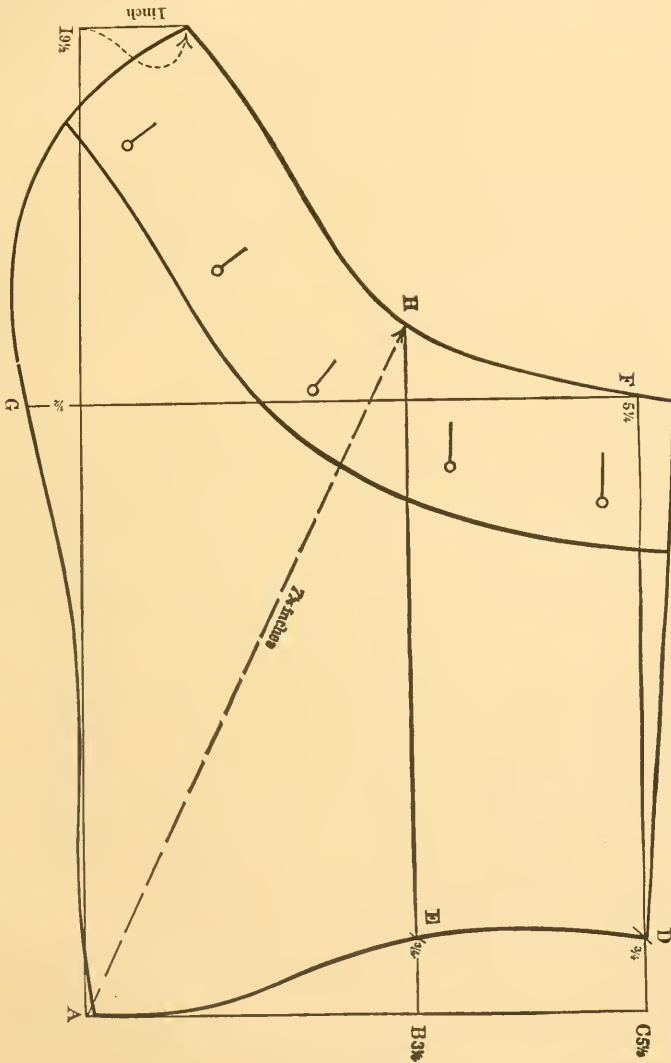


PLATE 38.

LONG GAITERS.

PLATE 39.

Lengths,	{ To hollow above heel $3\frac{1}{2}$, To the calf $13\frac{1}{2}$, Full length 18.	{ Around top $13\frac{1}{2}$, Around calf 15, Around instep $11\frac{1}{2}$, Around Bottom 20, Diagonal measure from heel around instep $14\frac{1}{2}$.
Indentations,	{ Top indentation $\frac{3}{8}$, Above the heel 1, Bottom of the heel $\frac{3}{8}$.	

TO TAKE THE MEASURES.

PLACE short arm of the square on the floor in the same direction as the length of the foot; the angle resting against the heel or calf, as the case may be, with the long arm upward; call off the lengths at the hollow above the heel $3\frac{1}{2}$, calf $13\frac{1}{2}$ and full length 18; before removing the square take the indentations, at the bottom of the heel $\frac{3}{8}$, above the heel 1, and at full length at top $\frac{3}{8}$; remove square measure around the top $13\frac{1}{2}$, calf 15, instep $11\frac{1}{2}$, bottom 20; then the diagonal measure from the seam of the heel, around the instep, back to the starting point $14\frac{1}{2}$.

TO MAKE THE DRAFT.

DRAW construction line A B, from B mark off $3\frac{1}{2}$ hollow of heel; $13\frac{1}{2}$ calf; 18 full length.

Square across from A B, and intermediate points;

Make a mark at the indentation below heel $\frac{3}{8}$; hollow of heel $\frac{1}{2}$; and at top $\frac{3}{8}$;

Form back seam of Gaiter, rounding for heel as illustrated;

Mark off exactly $\frac{1}{2}$ of size at top $6\frac{3}{4}$; calf $7\frac{1}{2}$; hollow of heel $5\frac{3}{4}$; bottom $\frac{1}{2}$ inch less than $\frac{1}{2}$ of the size $9\frac{1}{2}$ inches;

Test the instep by the diagonal measure $7\frac{1}{4}$ and thereby secure the exact position of the instep.

Square down and drop at bottom $\frac{3}{8}$ inch; form front and bottom as illustrated, rounding the point at one inch above the straight line at bottom;

Button catch should not be less than 2 inches when made up;

Cut out Gaiter, allowing a seam at front and back according to requirement of material, and a turning in at top and bottom; if made of goods that will not fray out, it is best to double stitch the edges and then no turnings in will be required.

Straighten the sewing on edge of the button catch as per dotted lines.

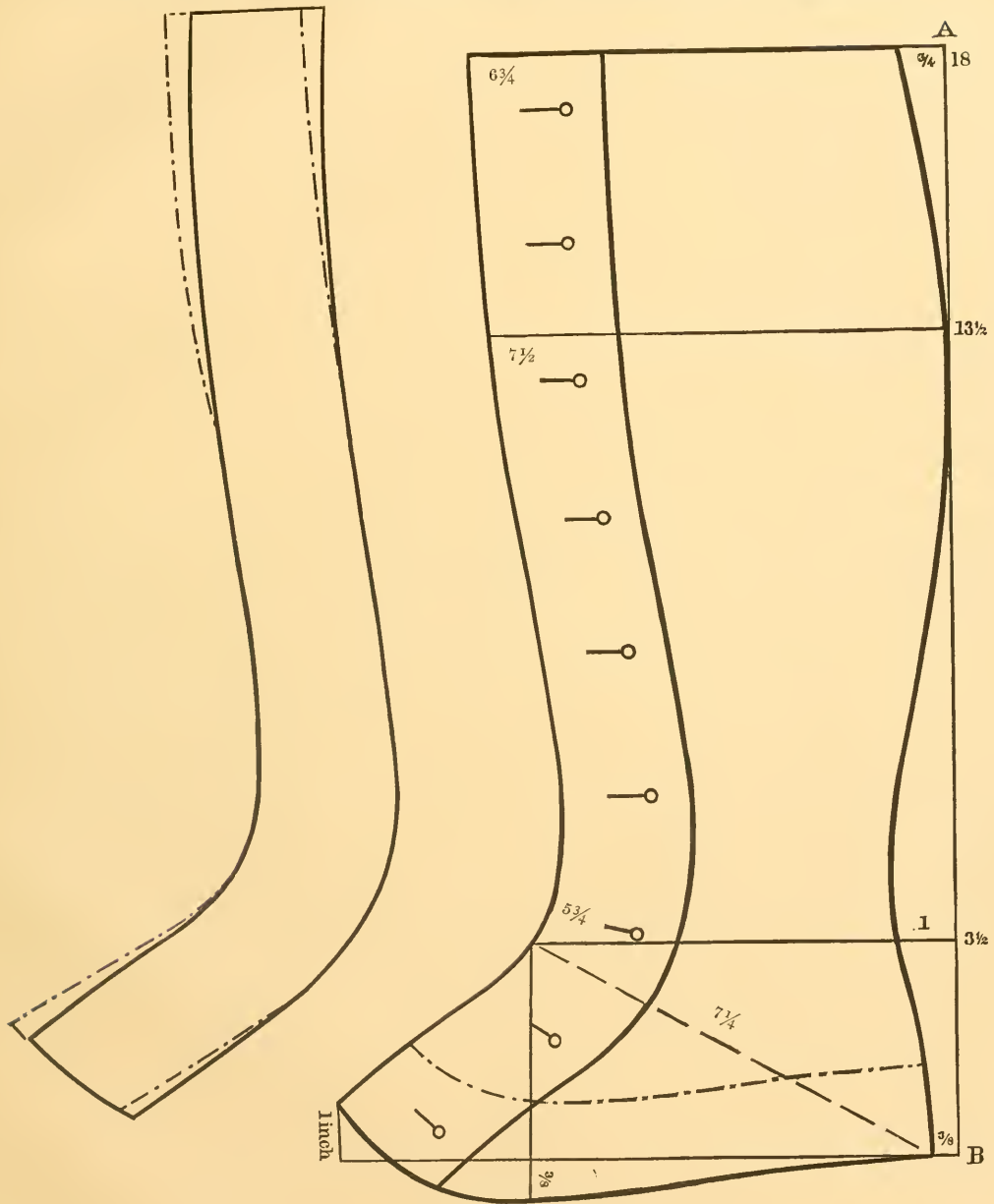


PLATE 39.

PART II.

REMARKS ON CAPES.

THE majority of Cutters generally find it difficult to cut capes. For this reason several styles are given on the following pages. The Systems by which they are produced are simple and reliable, and will answer for any style which may happen to be in vogue.

The Inverness, with which this part closes, is a garment which every few years comes into popularity, and the method given for producing it will, therefore, be of considerable value to the trade.

CAPE OR CLOAK.

PLATE 40.

MEASURES. { Front length 38
Over shoulder 42
Back length 40 } Breast 36
on the Vest.

DRAFT BY DIVISIONS OF THE BREAST MEASURE TAKEN ON THE
VEST.

- D**RAW front line A O ;
 Square down for back seam ;
 From A to B is $\frac{1}{3\frac{1}{2}}$ less than $\frac{1}{4}$;
 From B to C same distance as A to B ;
 From C to D is $\frac{1}{2}$ distance of B to C ;
 From D to F same as from A to D ;
 From C to E same as from A to B ;
 Measure from F to E, and make F to G $\frac{3}{4}$ inch longer and sew on the fullness,
 stretching E F to it when pressing the seam ;
 From A to I same as from A to C ;
 Draw slash the shape of ordinary shoulder seam ;
 Front from D, measure of front length—38 ;
 From E over shoulder—42 ;
 From I—40 inches ;
 Sweep bottom through lengths given ;
 Add button step or lapel as required and finish draft as illustrated ;
 This is a closer Cape or Cloak than that of Diagram 19, and is known as the $\frac{1}{2}$
 circle.
 Back seam on crease edge of goods.

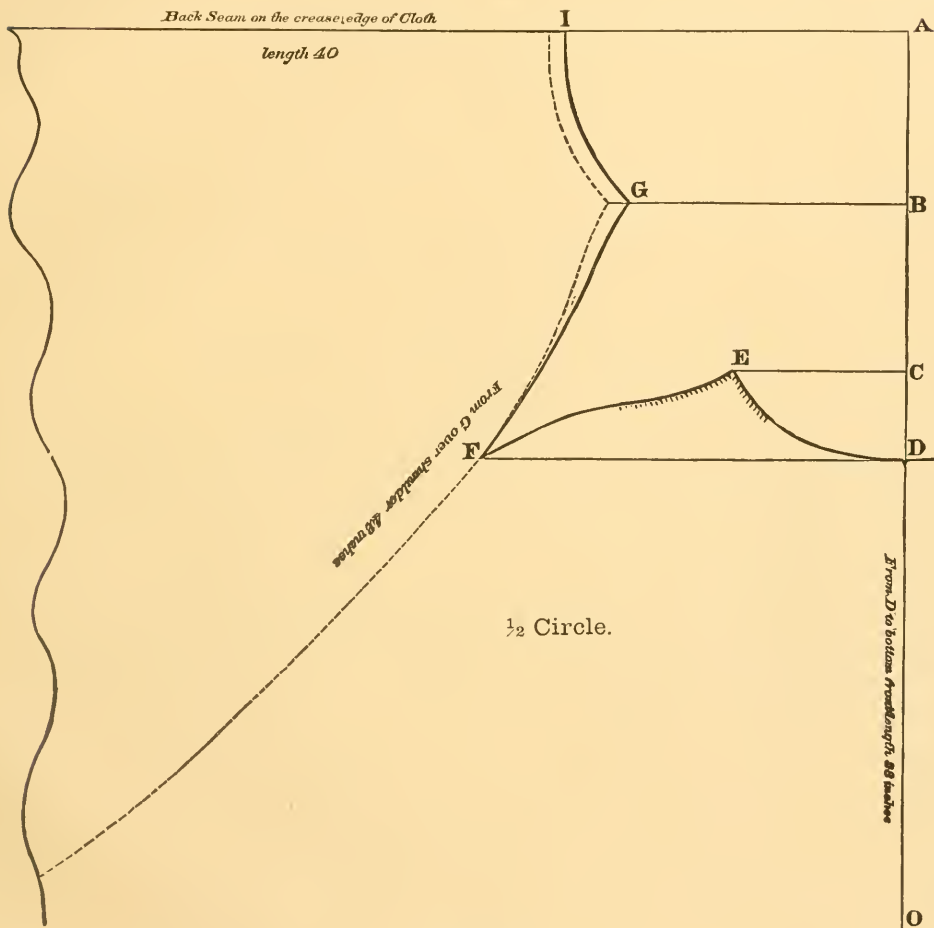


PLATE 40.

CAPE OR CLOAK.

PLATE 41.

MEASURES.	{	Front length	38	}	Breast 38 over the coat.
		Over shoulder	42		
		Back length	40		

CUT BY THE OVER SACK DRAFT.

PLACE the Draft of over Sack which fits the figure in position as illustrated;

Open the shoulder at neck, $1\frac{1}{2}$ inch;

Close shoulder at scye point;

This position gives a $\frac{3}{4}$ circle;

If less fullness is required, open the shoulder slash still more;

If required double breasted add 1 inch more at front all through for lapel, and place the buttons correspondingly farther back.

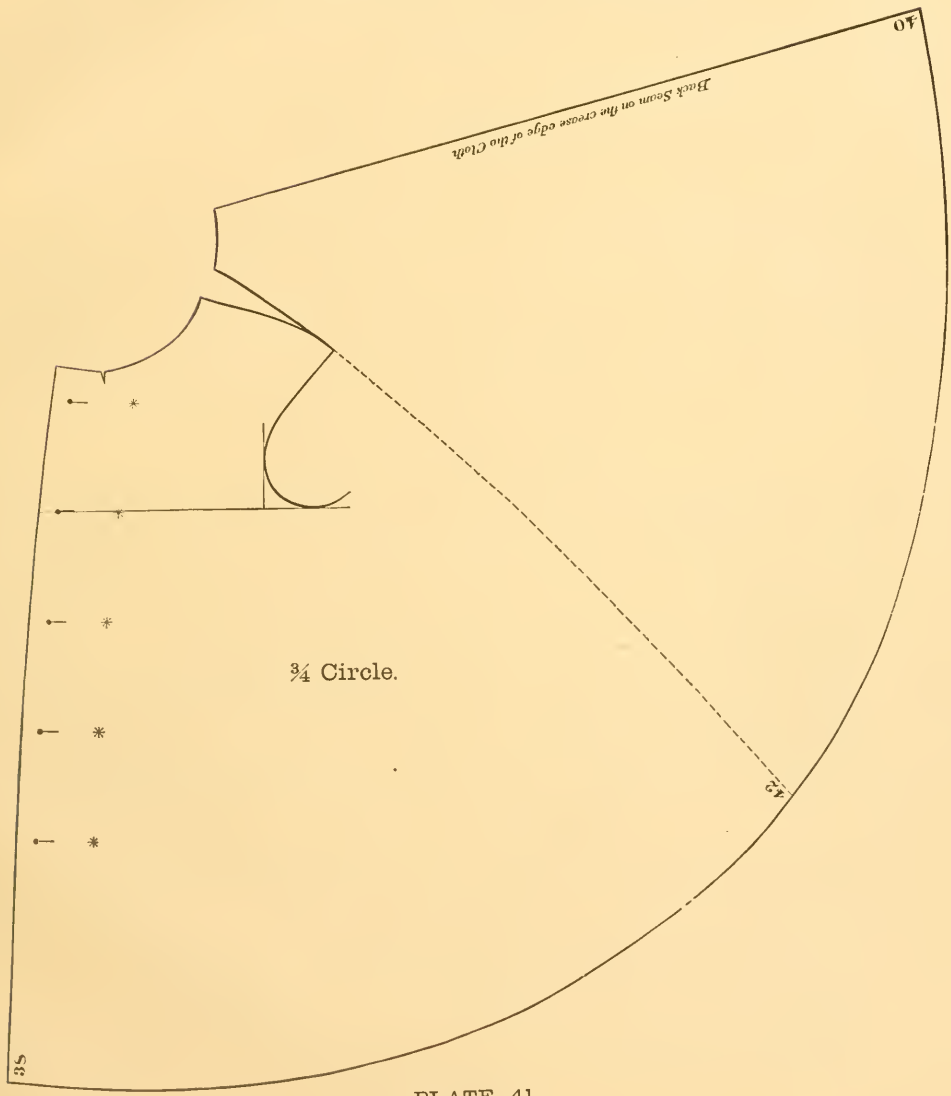


PLATE 41.

INVERNESS OVERCOAT.

PLATE 42.

Breast 38 over the Coat. Length 42.

CUT BY THE OVER SACK DRAFT.

TO DRAFT THE BACK.

PLACE the Back in position, and draw line A B $42\frac{1}{2}$ inches.

On line of shoulder seam, measure off $\frac{1}{3}$ Breast (19 on 3ds) and drop $\frac{1}{2}$ inch as as X;

Place Forepart of Draft in position as illustrated one inch apart at top of side seams, and 4 inches apart at bottom of same;

Form side seam of back through X, and through the center of the opening at top of side seams, striking side seam of forepart with a gradual sweep, falling in at O $\frac{1}{2}$ inch;

TO DRAFT THE FOREPART.

From L to M is $\frac{1}{3}$ of Breast; (19 on 3ds) and is raised the same quantity as is reduced at X on the shoulder seam of back ($\frac{1}{2}$ inch);

Draw short line as illustrated between scye points of the shoulder seams, and mark the center Z;

Square by line A B across to the bottom of scye as C F;

Point N is the same distance from the breast line C F as is Z;

Form scye from M through the fore-arm scye pitch, $\frac{1}{2}$ inch back of scye to N;

Breast pocket is 19 on halves from C, and is 6 inches long;

Place patch pocket as illustrated;

Space off 5 Buttons about 6 inches apart and the draft of the Forepart is completed.

TO DRAFT THE CAPE.

Place sleeve in position at fore-arm as illustrated and make a dot at E 1 inch below hind arm;

From L as a center sweep through E as illustrated;

From L draw line of shoulder through M, X and Z, and meet sweep;

Make a notch at D and round the corner;

Make the front to run with the run of forepart as illustrated.

Form collar as illustrated.

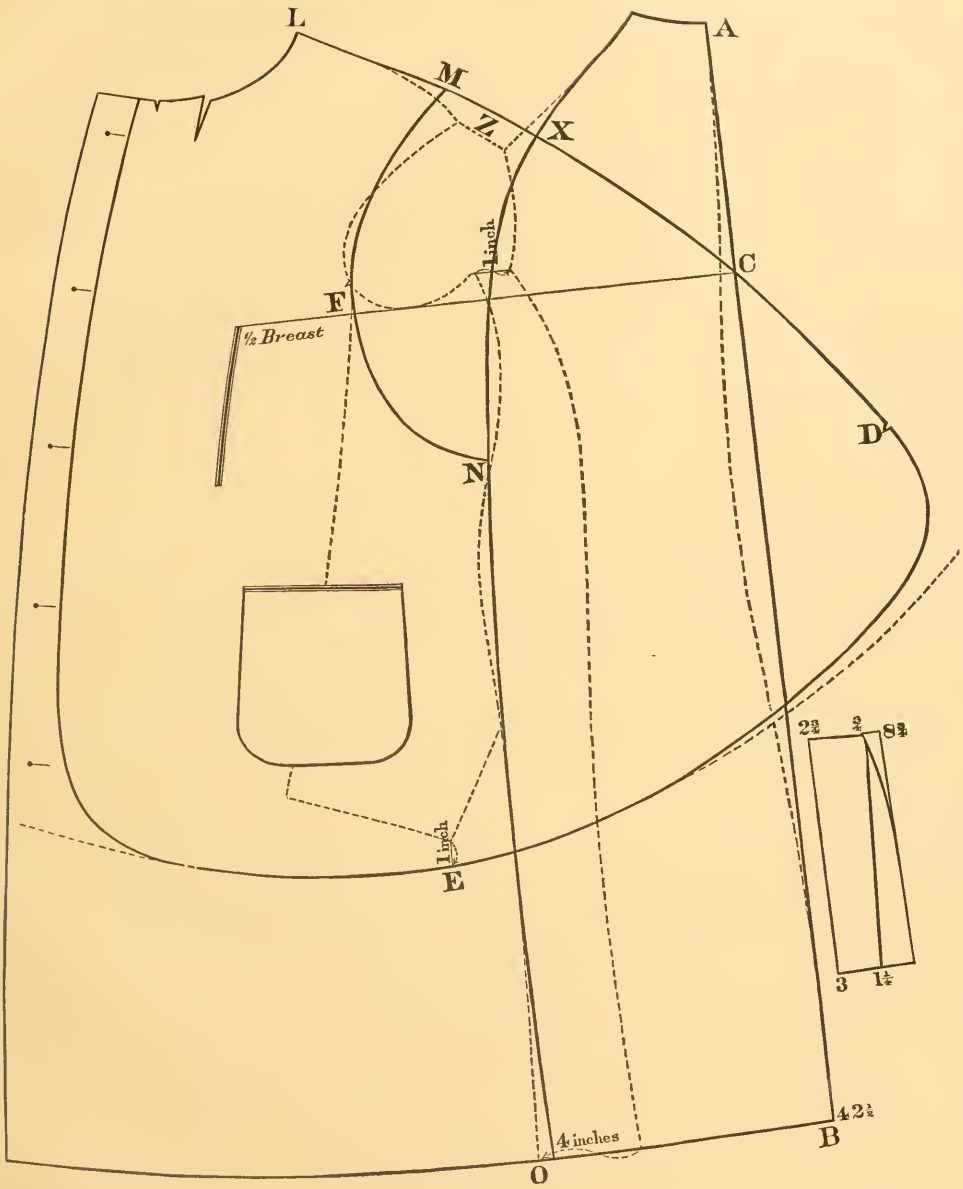


PLATE 42.

PART III.

MISFITS.

MISFITS arise from the following causes.

- 1st. An incorrect measure.
- 2d. Misconception of the Form.
- 3d. Want of care in drafting.
- 4th. Bad making up.

1st.

An incorrect measure.

See pages 8 and 9.

2d.

Misconception of the Form.

A careful study of the methods inculcated under the headings,

Attitude or Inclination, see pages 106-109,

Use of Block Patterns, see pages 111-118,

will give the student the necessary information regarding the error which causes the misfit.

3d.

Want of care in drafting.

The only reason for this heading is to emphasize the necessity of *care*.

The two self-evident propositions the Cutter has to bear in mind are :

Get a correct measure.

Apply it correctly.

4th.

Bad Making up.

See pages 120-124.

INCLINATION OR ATTITUDE OF THE FIGURE TO BE FITTED.

HAVING taken the required measures with the greatest care possible, we have only arrived at lengths, depths and widths from one point to another; and that too, over a curved surface. Now, it is evident that on laying off these measures, we do so on other lines and in other directions than on the figure measured. Every line on the body is more or less on the curve, and some of the measures in their course pass over a very irregular surface, round at one place and hollow at another; to rectify which we have to fall back on experience as to what allowance, either of increase or decrease, that experience has found to be necessary. When that has been done and we have the draft completed so far, two other things of equal, if not greater importance, remain to be considered; first, style; second, attitude or inclination of the figure—the figure may bend from the waist, blade, or top of shoulder, backward or forward. These two positions are seen in Diagram A and Diagram B; or bending either way above the blade, may take a contrary direction below. It is easy to be understood that the direction of the body has to be followed as well as the lengths and widths, or there will be a misfit. The required room may be in the draft, but it may not be in the right direction. The method which produced the draft will have to be supplemented by considerations, which shall place the given lines of length and width in the required direction.

Diagrams C and D are the drafts as produced by measure.

Diagram B is the alteration made for the stooping figure.

Diagram A is the alteration made for the over-erect figure.

The principle involved is the same in both instances; that of swinging the pattern on a pivot forward or backward, as inclined in its attitude.

The waist suppression must not be interfered with, as all necessary changes are made by the change of the position.

For the stooping figure:—Lay the back in position and swing it forward, making C a pivot to the extent that judgment dictates.

The seye has no need to be forwarded, nor has the shoulder point. The front seye is correctly located by the front of seye or short blade measure, and the greater depth of back seye has made the necessary variation in the shoulder point.

Diagram A shows the alteration to suit the over-erect figure. It will be seen that C is made a pivot, and that the back is thrown backwards in the direction of the over-erect attitude, as indicated by the dotted lines. The measure in this case, as in the stooping one, has located the seye in the right place, and the shorter back measure, in squaring for the shoulder point, has brought it farther back, giving it the necessary inclination demanded.

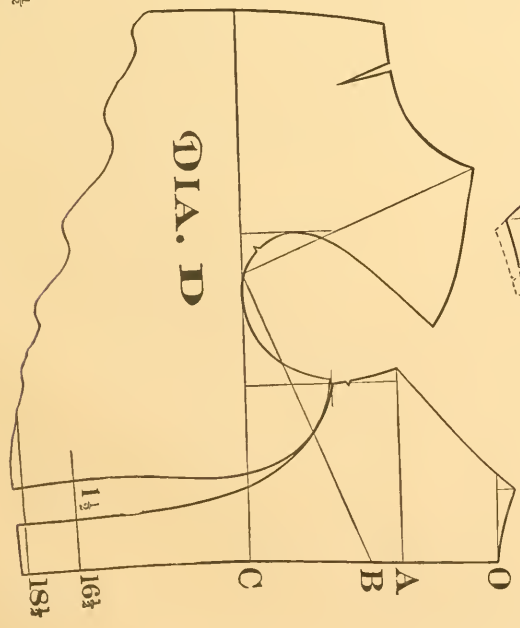
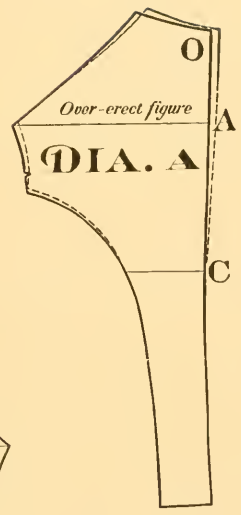
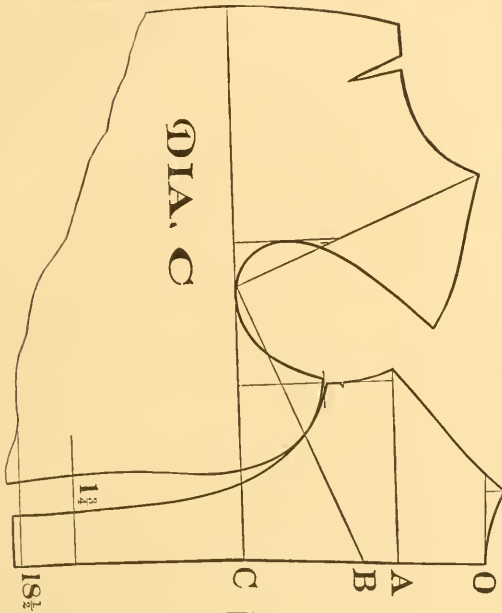
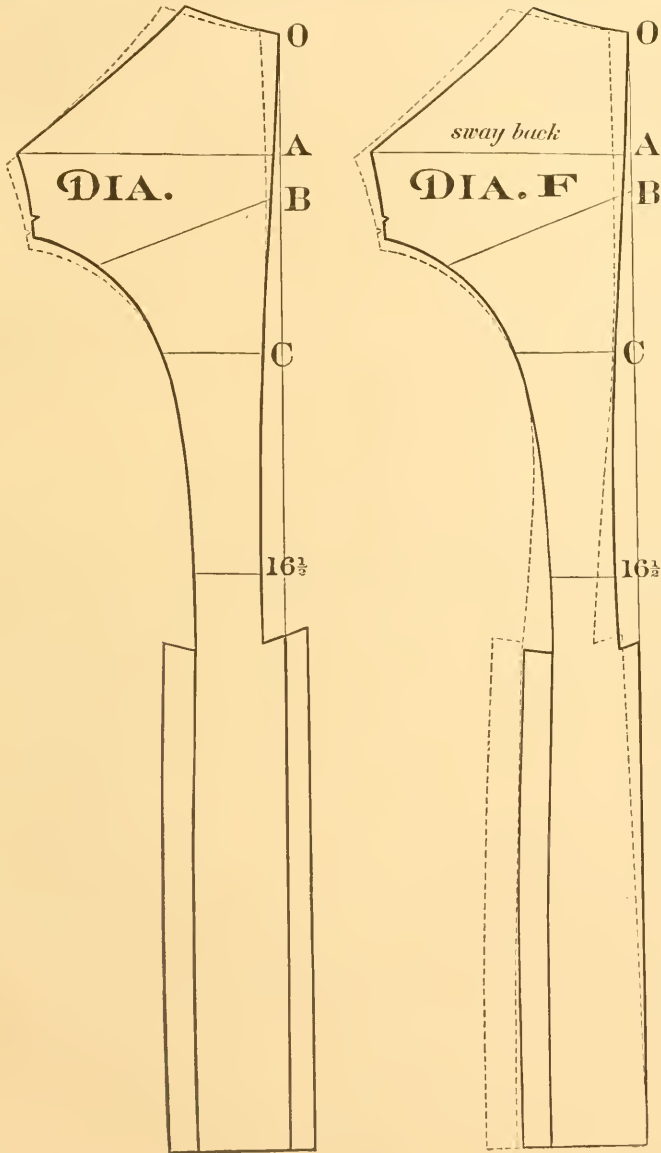


DIAGRAM F. SWAYBACK.

THE stooping figure, which generally has an indentation at the natural waist of about $\frac{1}{2}$ inch or $\frac{3}{4}$, sometimes takes the form of what is called the swayback; that is from below the blade, the attitude is the same as that of the over-erect, and the indentation reaches $1\frac{1}{2}$ or $1\frac{3}{4}$ inch, a figure generally considered very difficult to fit; this can be accomplished, however, by following the instructions given in Diagram E, page 79. Incline the back forward for the stooping position of the shoulders and then throw out the back shirt by the waist indentation as in Diagram I, page 83, for the over-erect figure. In Diagram E the waist indentation is $\frac{3}{4}$ of an inch only, while in Diagram F the waist indentation is $1\frac{1}{2}$ inch as per dotted line. The top part of the back is of the same inclination in both figures.



PART IV.

USE OF BLOCK PATTERNS.

HAVING secured Patterns suited to the class of Trade for which they are required, it is requisite to enter on the measure book whatever differences from the normal type can be detected by the Cutter as aids to his measures. Short neck, flat hips, hollow at chest above the breast line, over-erect, head carried back, head forward, hollow between the blades, fleshy across back and around shoulders, very stooping, narrow chested, flat seat, prominent hips, high or low shoulders, prominent or flat blade, or any other peculiar confirmation that the eye can detect. Note height, weight, age, as all of these remarks will be of untold advantage as the Cutter acquires experience in the use of Block Patterns.

USE OF BLOCK PATTERNS.

DIAGRAMS G-H. STOOPING FIGURE.

PLACE back in position and mark round it lightly ;

Pivot at C and incline the back forward as indicated by dotted lines ;

From O to C round the back seam slightly to give more room across the shoulders ; the proper inclination being given, sufficient ease will be obtained for the round of the shoulders and a clean smoothly fitting back will be the result ; on stooping forms the back is relatively longer than the normal pattern ; it is therefore necessary to add as on the diagram ; if no measure has been taken add $\frac{1}{2}$ or $\frac{3}{4}$ of an inch, according to judgment ;

Place the forepart in position and mark round it lightly ; make mark X and use X as a pivot, inclining forepart forward half as much as the back was, and mark around as per dotted lines ; the seye will be forwarded thereby and the shoulder point also.

The shoulders are not necessarily larger because the figure stoops ; it is simply a difference in front and back lengths ; instead of the first over measure being $12\frac{1}{4}$ it will be possibly $11\frac{3}{4}$, the lost $\frac{3}{4}$ being made up from the front of seye to socket bone at O ; the measure will also be more from F to C ; it will be necessary to shorten the shoulder as per broken lines to preserve the same size of the shoulder.

DIAGRAMS I-J. THE OVER-ERECT.

Place Pattern of back in position, mark round it lightly, use C as a pivot and swing the back backward as per dotted lines ; this gives the attitude or inclination of the figure ;

Over-erect figures are shorter from C to O than the normal one which the pattern fits ; it will therefore be necessary to reduce as per broken lines on the Diagram.

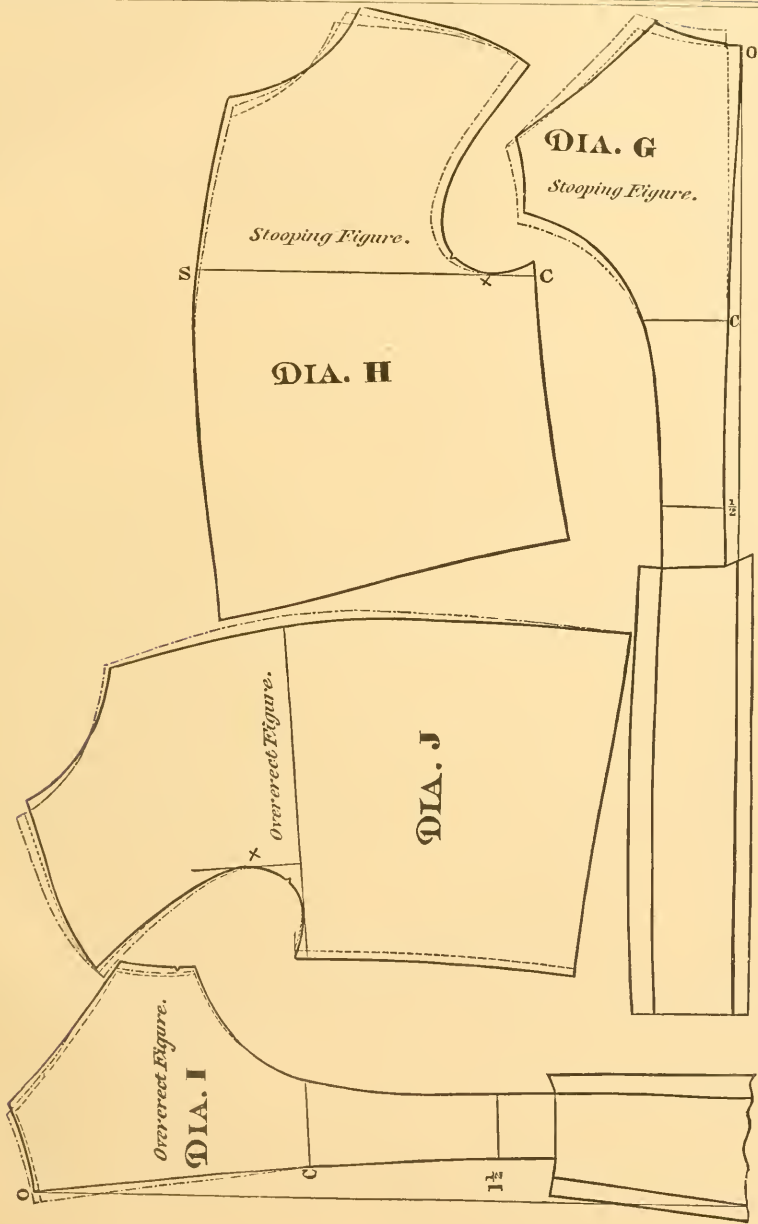
FOREPART.

Place the forepart in position, mark round it lightly, use * at arm seye as a pivot, and mark around it as per dotted lines ;

Reduce under arm and add at front of breast as illustrated ; erect figures being smaller from C to F and larger from F across to the front of breast than the normal form which the pattern fits ; this figure is also longer on the front shoulder and requires to be added to as per broken lines the same amount as taken off the back, and the reduction under the arm so as to make the shoulder measure fill. These figures, accounted so difficult to fit, lose their apparent difficulty when it is considered *that the three figures measure the same size of shoulder* ; the difference being that the stooping is longer on the back and shorter on the front of shoulder ; the erect figure is shorter on the back and as much longer on the front shoulder.

Our illustration provides step by step for these differences.

In each case adjust the length of side seam of sidebody to the altered back. Diagrams G-H, I and J show the action of the principle involved step by step, but Diagrams K-L, M and N show a quicker and simpler method which arrives at the same result.



USE OF BLOCK PATTERNS, *Continued.*

DIAGRAMS K-L.

CUT across the back at the point where the inclination of the figure commences and open for the stooping figure what the measure calls for over and above that of the block pattern and mark around the back.

Reform the back seam so as not to have a too sudden curve.

FOREPART.

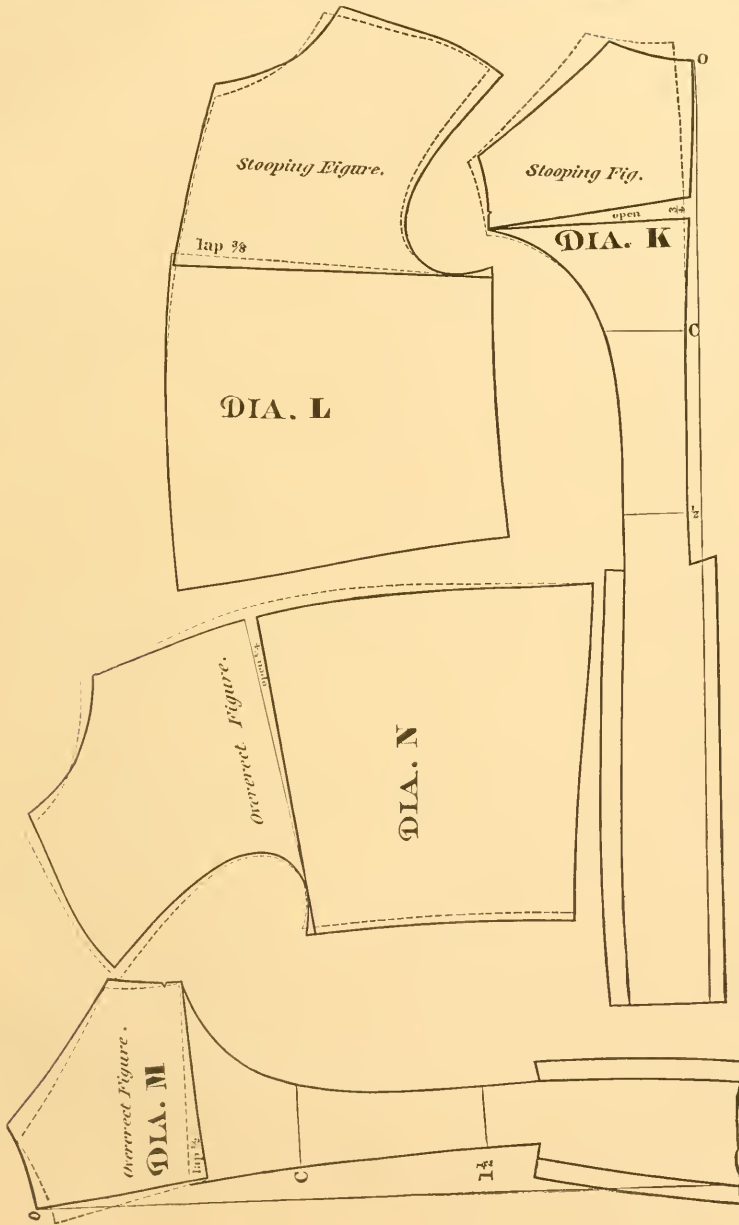
Cut across the forepart on the breast line and lap one-half of the amount that the back was opened; mark around the pattern, then reduce a little at front of breast and cut out pattern.

Another method taught in the old school is to make a round shoulder seam on either the back or forepart or on both, and also to add to the round of blade or side seam of sidebody; this puts on a longer back, raises the neck, and gives the required measures over the rounded back shoulder of the bent back of the stooping figure it is true; but, it is unfortunately true also, that it places too much cloth on the front shoulder of forepart, making the shoulder seam longer than is required, and works in time into wrinkles, simply because cloth is given where it is not wanted; it places too much length on the round of blade and balloons the back below *the curve of the back seam inclination* of the figure; the difficulties of the jour. are increased, and it is next to impossible for him to produce a clean, smooth, natural looking shoulder and side seam; when on, such a coat has a heavy and clumsy look around the neck and shoulders, strongly emphasizing the disproportion; and is one more striking illustration of the danger incurred through not following the lines of the figure.

DIAGRAMS M-N. OVER ERECT.

Do just the reverse of that for the stooping figure—cut across back and *lap* the parts to bring the level at scye line on back to the required measure, and open the forepart on breast line, adding to make breast larger just what is taken off at side body under arm.

Remarks: In case the shoulder measures are larger than the block pattern will measure, take the size breast that comes to the shoulder measures required—treat the pattern as already instructed, and placing the different parts in closing position make the breast size to measure.



USE OF BLOCK PATTERNS, *Continued.*

DIAGRAM O. SLOPING SHOULDER WITH ARM SCYE REGULAR.

THE Sloping Shoulder must not be mistaken for the long neck; the shoulder may be very low and the neck be of normal length; a low shoulder may also be accompanied by a long neck, but this is so marked a form that it can not easily be mistaken; the usual error made is not noticing whether the scye is smaller or not than is usual; in all cases of sloping shoulder it is well to take the scye measure; if the scye measure is proportionate to the size of shoulder, the dotted lines give the necessary alteration; if smaller, then diagram P should be followed. The back remains the same in either case. See Diagram R.

HIGH SHOULDER.

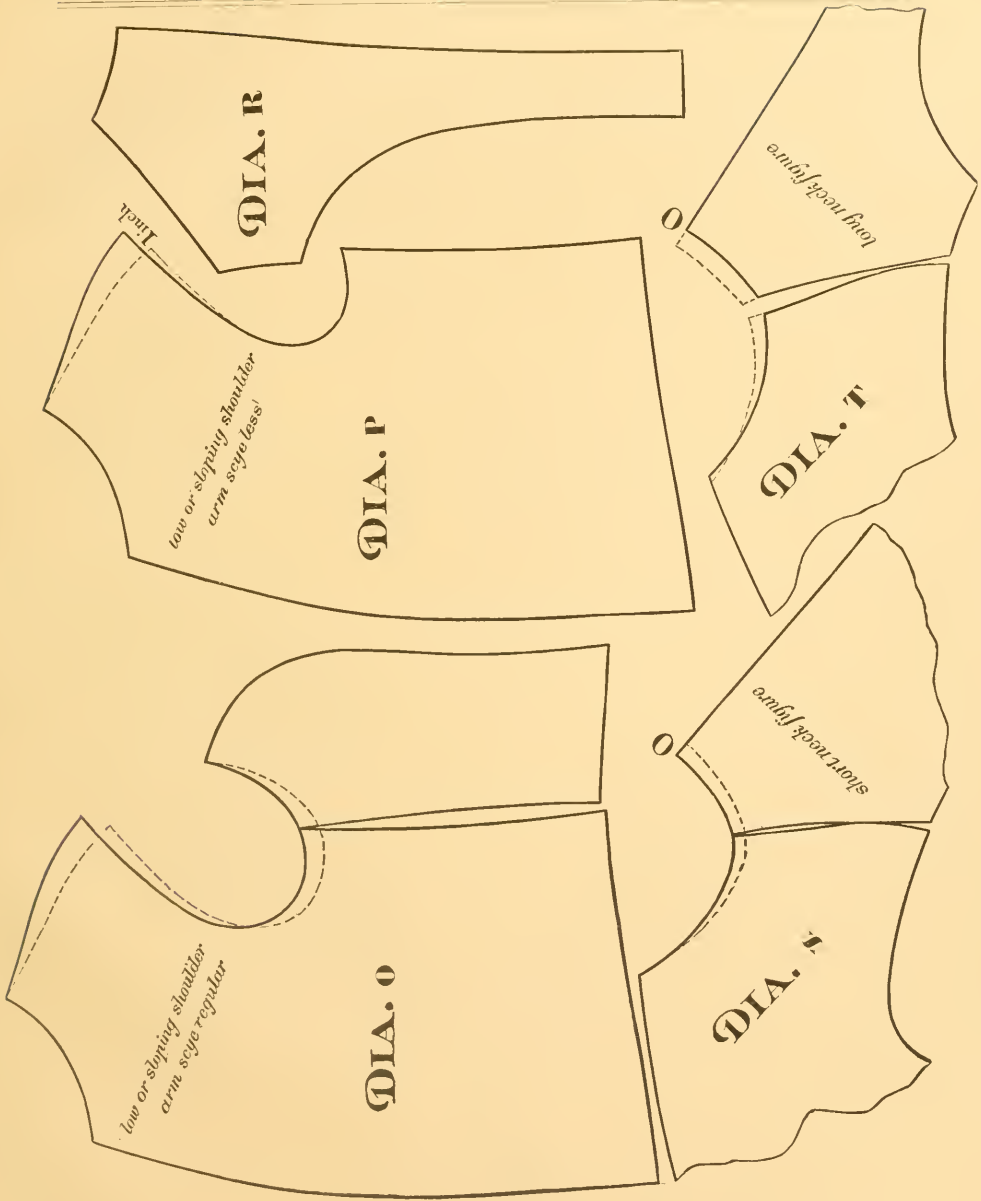
High shouldered figures usually stand over erect, and the block pattern should be treated as per Diagram M for the over erect figure; then add on at scye point of shoulder, $\frac{1}{2}$ or $\frac{3}{4}$ inch, as required; the scye level measure will show if the neck needs to be lowered.

DIAGRAM S. SHORT NECK.

Simply reduce as per dotted lines.

DIAGRAM T. LONG NECK.

The Normal or Block Pattern, being too low in the neck for this figure, add on as illustrated, but it is necessary to spring the seams at neck point of shoulder in order that the Coat may go up and keep its place around the neck; many a Coat sufficiently high in the neck, but not hollow enough at side of neck, drops down in a crease under collar seam and baffles the inexperienced to discover the fault.



LARGE WAISTED FIGURE.

TO alter a block pattern to suit this figure demands special attention; the extra size is usually from the sidebody seams to the front; if so, add $\frac{1}{3}$ of the difference at the waist under the arm and $\frac{2}{3}$ on the front; but it sometimes happens that the form is pretty well rounded almost from the hip button; in such a case add $\frac{1}{2}$ of the difference under the arm at waist gradually from the top of sidebody and the other $\frac{1}{2}$ in front.

This balances the figure as well as it can be on general principles; it will be necessary to adjust the run of the bottom of the seye.

SMALL WAISTS.

It is best to allow the front line at lapel seam and the side seam line to be undisturbed, and, to take out the difference of measure at the sidebody seams and at the front, slash; if the waist is very small it is advisable to take out two slashes.

PART V

ON MAKING UP.

TO make this Work more complete, we propose to give some practical advice in making up, that experience has taught us is much needed.

To have a well marked success, the Cutter must know all the details of the making up; in point of fact, should be as much "at home" in the workroom as at the cutting table. He should be so much the master of his business as to be enabled to take the garment out of the hand of the "Jour" and point out what is wrong, beyond the possibility of contradiction; else he stands a poor chance of being able to distinguish where the faults lie when accidents happen. This is not a work on manners, therefore we need say no more than that faults should be kindly pointed out: *it is bad policy to offend the workman.*

Do with as little stretching as possible, and wherever edges require to be tightened have it done by the iron before the edges are stayed by tape. See that the facings are put in smoothly and of sufficient size; taking for granted that the seams have been cut with the required contour of curve, see that the line is preserved in the making up, and that the facings are always felled *exactly on the seams*, preserving the same shape. A very important thing, as regards gracefulness and fit, is comprised in putting in the facings to fit the outside; if this be properly done and *the Coat is not what it should be*, then the Cutter has a problem for consideration.

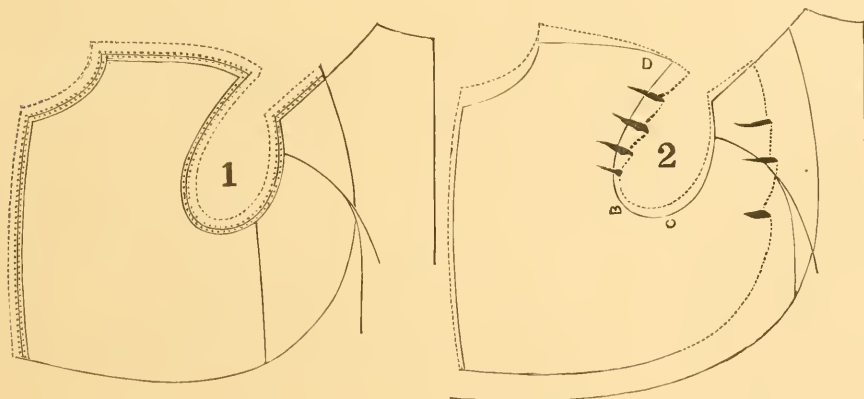
Nothing tells more against a Cutter's reputation than creases or wrinkles in his garments; not even a misfit. On the detection of a crease, whether it be across the top of the back, across the shoulder, at front of scye, across the breast, or across the top of side seam (and it is the Cutter's experience to get all of them), it becomes his business *to know the why and wherefore*; and, unless he be as conversant with the details of the making up of the garment as he is with the cutting of it, he is placed in a very unenviable position—*he is at the mercy of the "Jour."*

Many who either cannot or do not reason, place a creased shoulder on the broad back of that White Elephant in the Trade, *the shoulder point*; it is said to be too *straight* or too *crooked*, dependant upon its being more forward or more backward than just that *exact spot* which, to such minds, is the *ne plus ultra* of all that is required in a coat; entirely overlooking the fact that in the many practical systems used by our leading cutters (all other conditions being equal) that the shoulder point has a play of an inch forward and an inch backward from a central point, and in no instance getting a creased shoulder; of course, always provided the required length of strap is given.

If the shoulder is of sufficient length and in its proper position and yet creases, what is the cause? We answer, the most prolific of all causes—

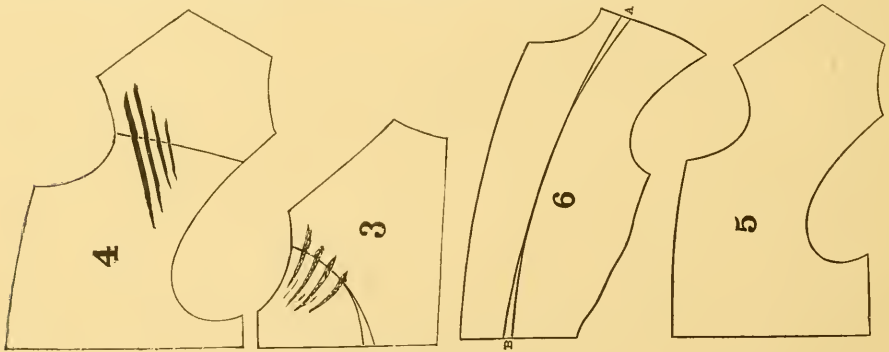
TWISTED FACINGS.

Facings should be cut about $\frac{3}{8}$ of an inch larger around neck, shoulder seam and scye than the forepart—no more; it is usual to cut them an inch larger; the two lines on diagram 1 will show what we mean. When cut to the outside line there is too much margin given to the Jour, and if, as is generally the case in all shops except those of the best trade (and sometimes even among them), the sleeves are sewn in by machine, and that, too, before the facing is basted to the shoulder, it is more than probable, as the Jour has then no guide as to shape, that most or all of the extra



width will get pushed out at A or D (see Diagram 2), and cut off, the extra length will be basted in between D and B; the consequence is that the scye from D to B being on the bias, and the fullness of the sleeve being kept on in that distance, that this part of the scye gets stretched to the length of the facing, and being serged tightly to it, drops down with the back pad at back scye, causing wrinkles as shown in Diagrams 2 and 3 on blade, besides having the effect of making the top of side seam appear too large; too much length from B to D made in this way affects point A, as if A were cut too short, and unsightly wrinkles appear as shown in Diagram 4; *once in, never out again*; you may rip shoulder seam, hollow and stretch forepart at neck point of shoulder and gorge, put back and collar on full and lengthen shoulder point to balance the lengthened scye point, but the creases will not away; the only chance is to cut the entire facing clear across the shoulder, canvas wadding and inter-

lining, and baste new top of facing to the shape of shoulder, for there is the fault and this is the cure. The facing is a joint compact mass, welded together by being thickly padded, or still worse, machine sewed, and *always commands the outside*; it becomes the same thing as if the Cutter had cut the shoulder $\frac{3}{4}$ of an inch too short at neck point, and as much too long at scye point; had this been done all know the shoulder must break, and it is more certain to do so now, by the facing being twisted in shape, and pulling the outside in different directions. Such defective tailoring is very apt, too, to further increase the fault by the back being put on tight in the hollow of the shoulder, which of itself would throw creases even if there were no facing. Diagram 2 will show also in the lower line a too deep interlining and wadding brought down below the round of blade and hollow of sidebody and side seam. Now, the outside is hollow under the arm and round over the blade, falling in at top of side seam point; as usually worked up, the interlining and its cargo being made up flat, and on the straight, drags on the blade, causing the outside to appear full, as we have before noticed (see Diagram 3), and when brought up to the shoulder and closed, having neither sufficient length nor width for the outside on the rounded parts, drags away at A, causing creases as seen on Diagram 4.



ILLUSTRATIVE DIAGRAMS 3, 4, 5 AND 6.

The facings should always be cut through at the side seam—the back pad being made apart from the sidebody, and stitched on the back lining independently, and fastened on side seam as it is on the shoulder seam to the exact shape of the respective seams, and *on the seams*, not half or three-quarters of an inch away from them. This troublesome crease business, and it is an ever recurring one in large trades, can be easily avoided by the means we have indicated.

In speaking of twisted facings as the most prolific cause of creased shoulders we desire to impress on the mind of the reader the obvious fact that if the inside of the Coat does not fit the customer the outside cannot; if any main point of the facing fail to reach its proper position by one-half inch or by one and a half inches, that

main point of the outside to which such point of the facing is attached is thereby located where the facing brings it, besides having the outside disfigured by the crease, fold or wrinkle into which the outside consequently doubles up.

The facing should be tight nowhere, neither in length nor width, but should fit the outside as the inside of the eggshell fits the outside; wherever possible the facing should be treated as is the outside—V for V, shrinking for shrinking, stretching for stretching; and where the facing cannot be stretched as is the outside, a V or fullness should be used to produce the same effect; the front edge is more or less shrunk in always, yet how few shrink in the facing to fit it; the consequence is that the outside is all of a blister, and the room intended to have been given over the round of the chest is destroyed and the coat tightened across the buttoning; the shape required is indicated by the cuts and the boundary lines; but what is more common in the daily experience of the Cutter than to find the same effect produced in the finished garment when he has cut V's as when he has cut fishes; often both are pressed out flat and the whole effect destroyed by the facing being put in, not only flat but tight also; the fish intended to make a shapely hollow, the V a required fullness on the round; each desired effect destroyed by defective tailoring and the garment finished as flat as the cutting table, except where the tightened edge curls the thing inward; this is not shaping, it is simply *crippling* the outside; even when the canvas, hair cloth and its cargo may be rightly shaped, the cloth facing and lining counteract what this was intended to produce. The simplest method known to us is to build up one part of the garment on the other—the canvas on the outside, the interlining, hair cloth and padding successively placed one upon the other, each in its turn worked up to fit each other. The shape of the facings can be greatly helped by cutting the edges which are sewn to each other lengthwise, as illustrated by Diagram 6.

Just where the lining sews on to the inner edge of the cloth, is usually the place on the breast that the Cutter intends should be shaped to the figure, and by cuts he produces a rounded form; it will be seen that both edges are rounded in the Diagram; this gives both length and width at this part and meets the requirements of the outside, and has no tendency to slide away from its proper place when finished, as is the case in some other methods intended to produce the same effect. Facings cut as per Diagram 6, prevent the formation of horizontal creases across the breast, which we have seen after a few days wear start from the top button, increasing in boldness as they traveled downward to the waist seam; when this is the case a slash lengthwise and another crosswise will show the trouble plainly; the facing freed will gape as if tired by the effort to spoil the fit. Put on the garment after the slashes have been made, that which seemed shapeless, swinging about as if it had no relation to the figure it was made for, will drop into its place, hugging the breast, falling neatly into the hips and around the breast, fulfilling the best hopes of the Cutter.

Diagram 5 is offered as a Conundrum to those who still cling to the ridiculous idea that the mere position of the shoulder point is the cause of creases on the shoulder. It is intended to represent the shoulder of a Coat without a shoulder seam, the back and forepart being cut in one piece. Will any tailor out of a lunatic asylum doubt that this shoulder will crease and wrinkle if the facings are put in as we described when considering them as the cause of the trouble? Put on a short collar, twist the facings, keep the fullness of the sleeve head close to back pitch, and as far away from fore arm as is possible, and a most interesting "kill" is the result; creased shoulder, tightened scye and fullness at top of sidebody seam will then be apparent; but where, all this time, is the shoulder point?

A Coat may be cut outrageously crooked, crooked enough to fall away from the fore arm pivot and swing off at the hip, or it may be cut outrageously straight, straight as the latest appearance of *the old thirds and fourths in its grand edition*, and yet no creases need appear on the shoulders; in the one case, the coat may soon tear at the fore arm, and in the other, no amount of objugatory prayer will keep it from lapping at the front of scye; the Customer will complain of too much cloth, but it is simply the result of a constrained position of the shoulder—the shoulder out of its position with respect to the other parts of the garment. Slash such a Coat across from the place where the lap commences above the fore arm to the top button, and the breast will open enough to get rid of the lapping, but the Coat will hang listlessly around the hips under the arms like a flapping sail, showing plainly that a true balance is the *harmonious relationship* of the various pieces called a Coat. On paper the draughtsman can make any point his fixed point and rightly claim that it must not be disturbed, because all his other points obey its governing impulse; he may start his Coat from a given inclination or direction of the breast line, the neck and hip can only be placed within determinable spaces; his suppression then becomes of vital consideration; he may start from some point in the neck circle and work downwards, locating every point in accordance with this one; or he may prefer the orthodox straight back seam and work from the socket bone in the usual way, locating his several points upon some theory of mutual relationship, but it is upon this idea only can he work rationally and come out right. How much do you take out at top of sidebody? How much do you take out between back and sidebody at natural waist? How much do you consider ought to be taken out under arm? Do you think, chimes in a discoverer, that anything ought to come out at side seam, top or bottom, simply a fish to fit the hollow—is not that your idea? Where do you fix your shoulder point? Who has not been asked these questions whenever a number of Cutters rally round a Coat Draft? We close this essay by saying that such questions are proof positive that the questioners have all to learn; that they are as yet totally ignorant of the first principles involved; *every point is in relation as to position with every other.*

PART VI.

CREASES IN GENERAL.

IT is not only across the shoulders and breast that badly fitting, twisted and tight facings will produce creases. We have already pointed out that horizontal wrinkles are too apt to gather across the top of the sidebody also, and that when this defect occurs it not unfrequently happens that it causes the scye to feel tight at the forearm; it sometimes chanches that the creases extend from the forearm across the shoulder, making a heavy fold underneath the collar seam from one side of the neck to the other; in such an extreme case as this, the facing being much too short to reach the shoulder point, the back lining is pulled upon to supply the deficiency, and having no more width at top of back than the back itself requires, it produces a similar effect to that caused by the back lining being too short at top; but the chief fault is that there is not sufficient room in the lining around the neck, which cripples the outside by bringing it down to that place around the neck which is of the same size in its curve as the lining; a fold or wrinkle below is the inevitable consequence; it cannot lie smoothly about the neck on a longer curve than that to which the insufficient inside has brought the outside.

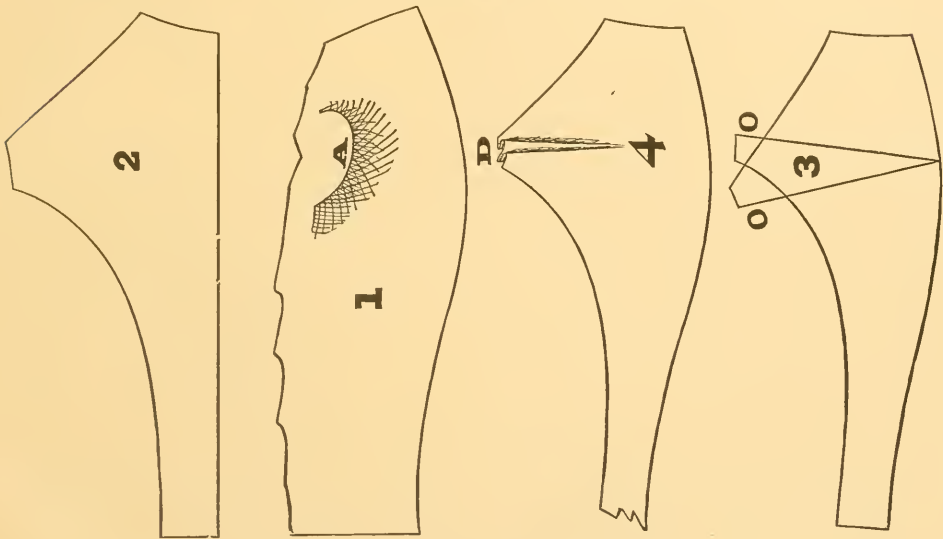
Back linings are rarely put in wide enough immediately across the top of back, as the shoulder seams of the lining are felled before the collar is sewed on, and no allowance is made for the stretching of the neck gorge; true, it is customary to put a plait through the back seam; but it is also customary to securely tighten it by sewing the maker's name ticket firmly across the back plait, a piece of stout silk or lasting on the straight fastened down so as effectually to counteract any good for which the plait was intended; kept from all elasticity still further by the felling of the collar.

The attempt to correct this fault of a roll around the back neck, is made mainly on the supposition that the Coat is cut too high in the neck, or that the collar is over-stretched and put on short; in the former case the neck is lowered and the collar stretched; but the unsightly fold remains, because the lining, ten chances to one, is now tighter than before; in the latter case the collar is lengthened, but to no purpose; a V in the facing at neck gorge and more lining across the top of back is the remedy, at once simple and correct; this being attended to and the fault still in existence, the Coat is probably cut too high in the neck, and also lacks sufficient spring for the slope of neck at shoulder point of shoulder seam; this is easily discovered by opening the shoulder seam and setting the collar free at top of back; in stout figures with short thick necks, the double fault is sometimes made in cutting; cut too high in the neck, and also nipped too much at neck of shoulder seams on forepart and back; and it is sometimes, nay, often, caused by badly cut underwear and worse cut shirts making a thick roll of goods across the back at top, making it next to impossible for any outer garment to remain smoothly in its place.

CREASES AT BACK-SCYE.

This fault in an otherwise faultless coat is frequently caused by cutting too straight a back seam for the sake of style, and is as often found in the work of high-class trades as in that of poorer ones. It is a fixed idea with the cutter, that unless the back of the figure to be fitted has a violent inclination one way or the other, bending backward or bending forward, very stooping, or over-erect, *it is a fixed idea that the back seam should be cut straight*, and the back is lengthened or shortened as if this squarely met the case; printers' ink is used in abundance; teachers of cutting affect to be knowing and talk glibly; anatomy, mathematics and machinery are called into court to get the true level of arm scye on the back, and a point at right angles with the same at front of scye; with these relative measurements thus secured, the cutter is assured that he cannot go wrong. Alas! it so happens that he does, notwithstanding—*measurement is not attitude, length is not inclination.*

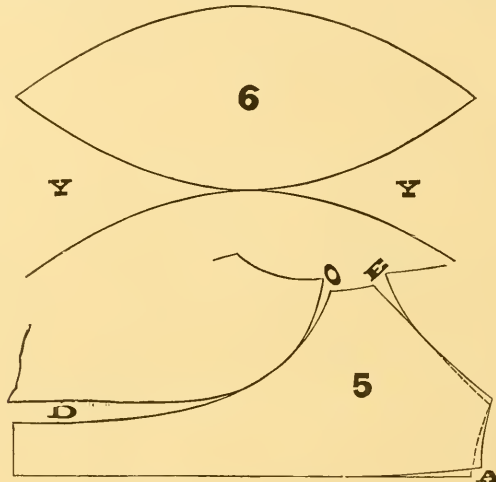
SEE DIAGRAMS 1 AND 2.



ILLUSTRATIVE DIAGRAMS 1, 2, 3 AND 4.

Diagram 1 shows the section of the normal back which is to be fitted; Diagram 2, the back cut in true orthodox fashion to fit it. Now it is self-evident that when the straight edge of the back seam is placed on this curved inclination, there will be a superabundance of cloth to be got rid of somehow, or there will be no fit; it is as idle to expect it as it would be to think of fitting a spherical ball or a cone by joining straight lines together. A glance at Diagram 6 will show what we mean; wedges must be taken out as at Y, either end, or fit is impossible; so in fitting the irregular curves of the human figure we have to get rid of the "too muchness" by taking out wedges. How much and where, is the Cutter's problem. Diagram 5 is a representation of the current method; we take out at E, O and D—very rarely anything at A, unless for very marked abnormality. What then, is the consequence?

Shaping by drawing in, pressing away of fullness, stretching, shrinking, and by some minor reductions, V's and slashes, we contrive to get a flexible material into something like respectable form. Happily, or unhappily, we have not to deal with inflexible goods—happily, because we now escape thereby downright failure which otherwise would be our lot; unhappily, because if we were forced to work out results with inflexible goods, we should have to put ourselves under practical scientific study, and, paradoxical as it may appear, principles would be sought and found, that may not yet for many a year dawn upon our contented and benighted understandings. We should then be driven to follow the curves and lines of the surface to be fitted, and though driven to our wit's end for some method of rectification, we have no doubt that a cleaner fit and a far higher artistic result would be achieved with the more difficult material. Diagram 4 shows what frequently occurs when a



ILLUSTRATIVE DIAGRAMS 5 AND 6.

straight line in the back is made to cover a figure only slightly more bent forward than the normal one; there is a pucker or fullness at D, and no extra reduction as at E and O, Diagram 5, will remove it. Cut the back across as at O and O, Diagram 3, and the shoulder seam drops down, lapping over the superabundant goods, and the back seam if ripped open will fall forward at the top. Diagram 3 is purposely exaggerated to make the meaning clearer; an easy alteration can be made, provided an outlet has been left in the back seam.

Open the back seam from the socket bone to below the arm-eyc level, and the gap will show at once what is wanted—the fault at D will have disappeared, showing plainly that a wedge ought to have been taken out at top of back, as well as at point of shoulder, top of side seam and bottom of same. No one would attempt to fit the curve of the blade without taking out wedges, and yet the same man will expect to get a clean surface on the curve of the back seam without it. A curved back seam with the right inclination, may actually have a shorter back and give a cleaner and more graceful style than the straight and longer one.

PART VII.

CUTTING-ROOM ETIQUETTE.

IN our Public Schools every mark of "DEPORTMENT" won by the child, if rightly estimated by the Parent, counts equally with one of intellectual ability.

Unfortunately, many other matters that lie at the foundation of a successful career are so slurred over in early life, that a painful after-education is inevitable. In the Cutting-Room, not even unquestioned first-class ability as a Cutter takes precedence of that serene culture which bespeaks "*the perfect Gentleman.*" Its possession will save you from a host of troubles incident to a difficult profession.

Employer, Customer and Workman are equally susceptible to its influence; the latter is sensitively alive to it; but it is to the real article, not the tinsel counterfeit that so often assumes the role.

Punctuality and Order are of primary importance in the every day routine of the Cutting-Room. A scrupulous regard for *time* is your duty, for in business relations time is money to all concerned.

Without Order you are in a chronic state of irritation; nothing is handy when wanted; one thing crowds another and punctuality is made impossible in every direction; and it is certain that the most extended experience will but emphasize this statement.

Cultivate an even temper, it will be wanted; moreover, it is always good stock, though not always the dominant Fashion. Temper has no place in business, but Firmness, Dignity and Kindliness are never out of place.

It is a condition of your existence as a Cutter, that your best efforts will be marred occasionally by bad work; and it is another that your best work will be unappreciated, sometimes by your Employer, at others by the Customer. A ruffled temper, an uncourteous bearing, will avail you nothing, but will surely discount you on either hand. You will be asked to make alterations as to fit and style, that will spoil the effect desired. While offering a ready acquiescence, take the opportunity to point out unmistakably that such will be the case, so that the responsibility will shift hands.

It will also happen that you will be consulted by the customer as to the style of the Goods, as well as to the style of the Garment, and that too, even after the transaction is supposed to have been settled between him and the Salesman; you thus find yourself unavoidably placed in a very delicate position, and it will require all your *tact* to come out right; waste no words, be sure of your advice, *or don't give it.*

It is due to the Salesman that you treat his opinion with courteous consideration, but it is also due to the Customer that you give him your best thought, and it is equally due to your own reputation and that of the Firm that the Customer be rightly dressed.

Do not assume to *teach* your Customer, but to *advise* him; it is he who has to pay for the Garment and your duty is to do your best to please him.

Study economy in Cutting; because you have a long length to cut from, do not be careless, but cut as economically as if you had but a short one.

While rapidity counts during the busy season, it will be found that accuracy takes the lead; it is a small gain that you have cut fifty suits in a given time if one-half of them have failed to give satisfaction; "be sure you are right, then go ahead."

It is the highest compliment to your efficiency when the Salesman takes down the Garment from the peg and goes straight to the Bookkeeper for the Bill, instead of waiting to see the Garment tried on first; accuracy wins.

ADVICE TO YOUNG CUTTERS.

WE have often been asked the question, "Would you advise one to secure a written contract?" When the Athenian youth asked of Socrates, "Is it well to marry?" the old sage replied: "You will repent either;" so is it with iron-bound contracts; if you give satisfaction, you can do without, if not, it is slavery with. It is advisable to have a written programme as to duties and salary, this is advantageous on both sides, as it leaves no room for mistakes.

You have well understood duties; attend to them and allow no interference in carrying them out to a successful issue; assert the whole force of your character firmly, kindly, conscientiously, whenever such a thing happens, as happen it must, and you will find that all around you consider it strength of character and not weakness, to stand upon your feet erect and self-reliant. The crying sin of the Trade is said to be reckless promises with regard to time; this matter is especially yours; your employer rightly supposes that you know the capabilities of your staff, and looks to you that the promise be kept. If you cannot get the garment finished until the 20th, don't promise it on the 13th; your customer may be a poor judge of value in material, may be deficient in his ideas with respect to style, but he knows when he is disappointed in time.

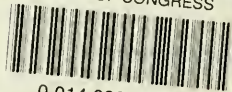
When a Customer is brought to you to measure, take nothing for granted; ask him as to style of Garment, and see that he understands it as you do. He may confound a Sack with a Frock, and may tell you that he wants a "dress Suit" when he means a Sunday or holiday Suit; take him to the Fashion Plate and point out the differences. It is better to do this before the Cutting is done, and not after the Suit is made up. In taking the measure, don't be in a hurry; if your man is fidgetty give him time to settle down; talk to him about the style, size, anything to the point to keep his mind occupied, and so prevent his taking an unnatural position or swelling out his chest. Pass no remarks on any deformities you may notice; enter them unnoticed in the Order Book. It is not very gratifying to the Customer to be told that he is not "half made up."

In taking the measures, be careful not to push your Customer about; many men are nervous when being measured, and you can see that they wish it done with. It behooves you then to be self-contained, gentle and easy in your manner. Call off your measures slowly and distinctly; look over the entry when complete and rectify any error that may have been made; see that the little matters are correctly entered—number of pockets, character of the edges, trimming generally and in detail; number of goods, price, if to try on, when, and the time to be finished; *leave nothing to the memory that can be written down in the Measure Book*. Have a uniform method of taking and writing down your measures, and if at any time you think it needful to take one or more extra measures, place them in a bracket [].

If you have to alter a Garment look up the pattern and make the same alteration on it; at the first opportunity compare it with the original and satisfy yourself where the error was—if in measuring, drafting or making up; in this manner you will be insuring your future success.

Never allow a discreditable piece of work to be sent home to the Customer; be satisfied that each Garment is equal to the average, and you will build up a Trade as advantageous to yourself as to your employer.

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